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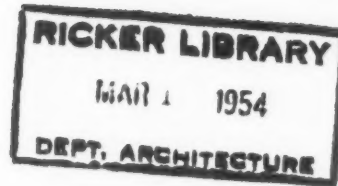
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Dear Reader

What type of art appreciation experiences did you have in school? I recall vividly the days when we had "picture study" in elementary school. Each of us was given a small reproduction of a painting which we all talked about together. I remember one picture of a big collie dog and a little child standing in a cottage doorway. I think it was called, "Can't You Speak?" Our discussion dealt largely with the charm of the little girl and the soulful look on the dog's face. Yes, it did look as if he might speak — or was he actually speaking? Just what this had to do with art I'm not sure. I know that in later years when I first began a serious study of art it came as something of a shock to find that such pictures were not recognized masterpieces of art. Some company had merely secured the right to reproduce paintings of questionable aesthetic value but which contained subject matter appealing to children. And they were sold by the millions to unsuspecting classroom teachers as suitable examples for the study of art appreciation.

I believe that young people should have the opportunity of becoming acquainted with fine examples of painting, both ancient and modern. But it is important that we expose them to examples which are recognized works of art. This means that they should have qualities other than subject appeal. How is the classroom teacher to know? Where should she turn for guidance?

The January, 1952, issue of *Junior Arts & Activities* featured a list of colored reproductions of paintings suitable for use in public schools. This was provided by Miss Maryette Charlton of the Chicago Public School Art Society and it immediately made a hit with art and classroom teachers. In fact, long after the issue was exhausted we were still receiving requests for this list.

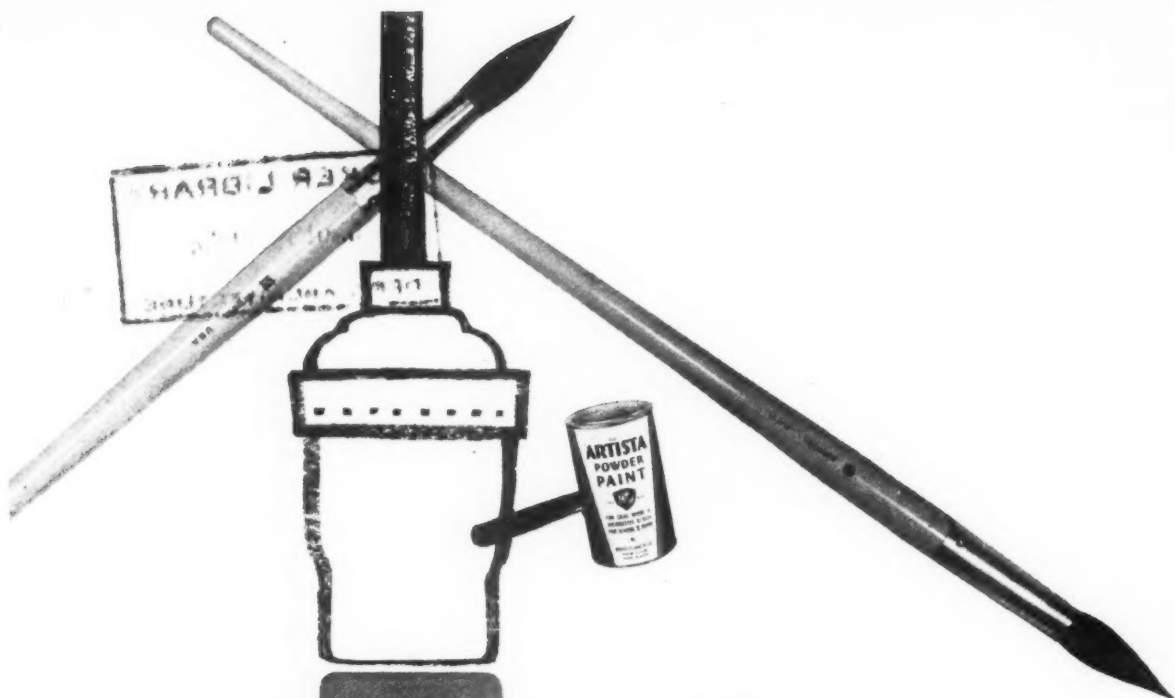
Realizing the need for an up-to-date listing of colored reproductions available and suitable for school use, we requested a repeat performance. This month Miss Lyla Phillips, Extension Lecturer of the Chicago Public School Art Society, brings you their latest list with some helpful hints on display techniques.

And then, because we felt that some new ideas on school exhibits and school galleries might be of interest, we have an article on page 35 entitled, "An Art Gallery for Your School" giving you helpful suggestions, many inexpensive to carry out, for creating more exhibition areas in your school. But if you increase exhibition areas you increase the need for good sources of free and inexpensive exhibit materials. So there is an article on page 29 called "Resources Are Where You Find Them" with dozens of good ideas.

If you would like to expand your art appreciation program, we believe that this March issue of *Junior Arts & Activities* will provide you with many practical ideas which you can put to work immediately.

Sincerely yours,

F. Louis Hoover



## Lighting the Creative Spark



Creativeness is innate. It needs only to be sparked. How? One way is through class discussion, out of which emerges a motivating idea. When thought is stimulated, the student is aroused to express himself. The medium he selects for his personal statement must encourage, not retard him.

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# JUNIOR Arts AND ACTIVITIES

## CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 35, Number 2

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MARCH, 1954

## IN THIS ISSUE... MARCH, 1954

### ELEMENTARY

WE GO TO SCHOOL ON SATURDAY .....	24
PAINT AND SIX-YEAR-OLDS DO MIX! .....	26

### JUNIOR HIGH

WE GO TO SCHOOL ON SATURDAY .....	24
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### HIGH SCHOOL

RHYTHM MARKS TIME — AND SPACE .....	20
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### ALL GRADES

ART GROWS THROUGH SERVICE .....	6
DOING THE PAPER WORK .....	16
RESOURCES ARE WHERE YOU FIND THEM .....	29
AN ART GALLERY FOR YOUR SCHOOL .....	35
PAINTINGS FOR YOUR GALLERY .....	38

### THINGS TO WORK WITH

PAPER: Doing the Paper Work .....	16
PAINT: Paint and Six-Year-Olds Do Mix! .....	26
RESOURCES ARE WHERE YOU FIND THEM .....	29
PAINTINGS FOR YOUR GALLERY .....	38
SHOP TALK .....	42
ONE-STOP SHOPPING .....	43
BOOKS OF INTEREST AND AUDIO- VISUAL GUIDE .....	44

### THINGS TO DO

RHYTHM MARKS TIME — AND SPACE .....	20
WE GO TO SCHOOL ON SATURDAY .....	24
PAINT AND SIX-YEAR-OLDS DO MIX! .....	26
AN ART GALLERY FOR YOUR SCHOOL .....	35

### TECHNIQUE

RHYTHM MARKS TIME — AND SPACE .....	20
PAINT AND SIX-YEAR-OLDS DO MIX! .....	26

### THEORY

ART GROWS THROUGH SERVICE .....	6
WHAT EDUCATORS SAY .....	23
WE GO TO SCHOOL ON SATURDAY .....	24
RESOURCES ARE WHERE YOU FIND THEM .....	29
AN ART GALLERY FOR YOUR SCHOOL .....	35

### CREATIVE EXAMPLES

ART APPRECIATION SERIES .....	14
JUNIOR ART GALLERY .....	18

### MONTHLY FEATURES

EDITOR'S DESK .....	3
ART APPRECIATION SERIES .....	14
EXPLORING MATERIALS FIFTH OF A SERIES .....	16
JUNIOR ART GALLERY .....	18
WHAT EDUCATORS SAY .....	23
SHOP TALK .....	42
ONE-STOP SHOPPING .....	43
BOOKS OF INTEREST AND AUDIO- VISUAL GUIDE .....	44

Cover: "Design in Metal" by Julien Hoover, Grade 8

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# ART GROWS THROUGH SERVICE...

By **ARTHUR L. PELZ**

Head, Art Department  
Oak Park and River Forest High School  
Oak Park, Illinois

**Rich, successful high school  
programs hinge on practical use  
of creative art activity.**

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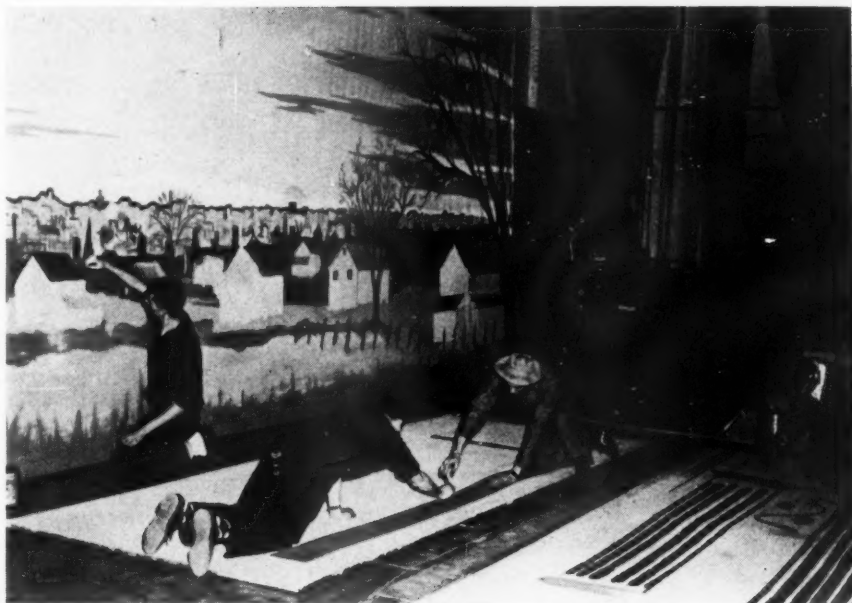


(1) When there are many sets to produce, each designer is in charge of his scene and directs the painting. Under the supervision of Philip White these students are at work on backdrop 60 feet long for "The Streets of New York." (2) Robin Reed, senior, designed and painted stage for Gilbert and Sullivan's "Pinafore." (3) Backdrop and flats are in progress for (4) "The Streets of New York," senior class play.

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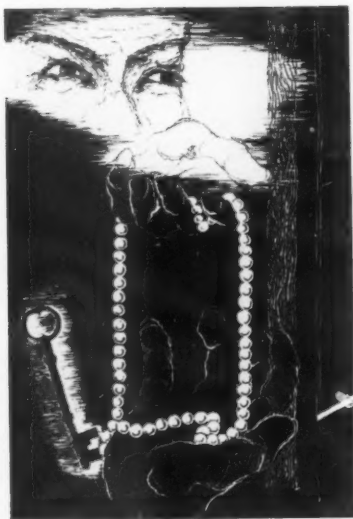


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Oak Park and River Forest High School's ambitious schedule of activities includes the production of three major dramatic and musical performances, a number of music festivals and concerts and a dance program each year. In addition the English department sponsors a student literary magazine, *The Crest*, which is printed late in each semester. These activities have presented a highly practical and valuable application of art as well as a challenge to our art department for creativity in design and illustration.

The work of designing stage sets is assigned to the advanced class of art majors, chiefly seniors, who have completed three or four years of art and who have some perspective in thinking, designing and working visually. They are a highly varied group: some are extremely capable in color, some prefer cartoon, some like to draw, design or construct while others welcome broad activity embracing



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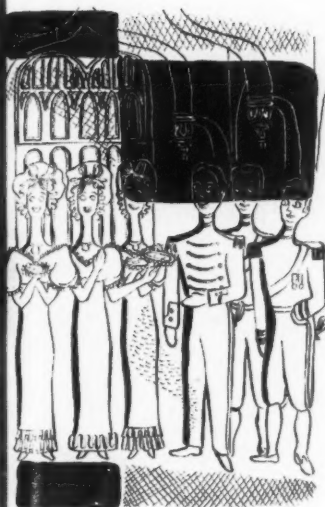
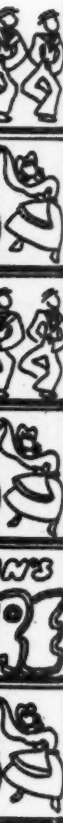
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(5) Ink line drawing by Bud Hill was printed in purple on yellow operetta program. (6) Comedy quality of Gilbert and Sullivan's "The Pirates of Penzance" is captured in George Kluber's cover. (7) Scratch board drawing for "Double Door" program is by Bud Hill. (8) James Rathslag designed cover and layout for May Festival of Music program. (9) "Stage Door" program cover is by Robin Reed. (10) Glenn Behrens combined scratch board and line drawing for "Ruddigore." (11) Spot drawings illustrate school's literary publication. (12) Imaginative Act I scene for Gilbert and Sullivan's "Iolanthe" is William Wartmann's design.

GE  
OR



11

all phases. This is primarily a job class that must move in many directions and meet many deadlines.

Early in the fall semester the dramatics director visits the class to discuss the play and its demands. We make a trip to our new stage and to the scene shop to understand better the problems of stage work. Following this introduction a lot of hours go into planning, sketching, discussing, discarding, replanning, and more sketching, until a scene or two or three are evolved. The whole class may work as a group, from research material if we are doing a period play, or each student may be on his own, doing a highly imaginative set.

When a show calls for only one or two set designs, as for our fall play and the music department's Gilbert and Sullivan operetta in February, everyone in the class will produce the one or two designs. To visualize completely the total plan, each person works out in color a scale floor plan and a front elevation of the stage as the audience will see it. These are completely student-planned sets but the final choice of design is discussed and talked out with the art instructor and dramatics director. In working with the construction crew, when we have designs that call for many individual pieces, we have found scale models particularly valuable.

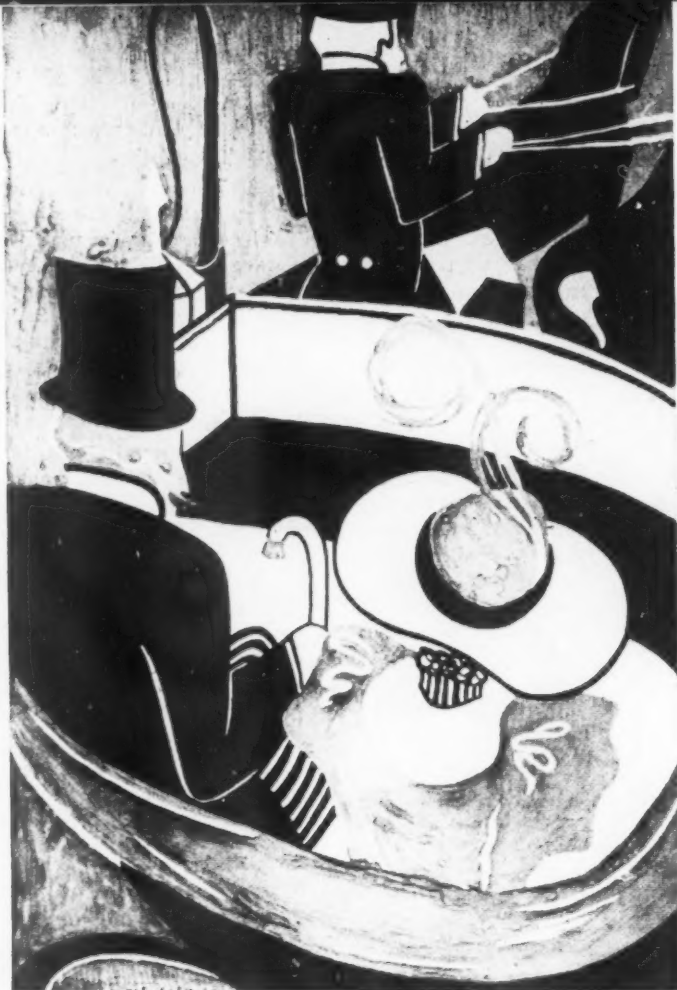
The painting is done by the same group that did the designing and as much of it as possible is completed during class time. If we have only one or two scenes to pro-

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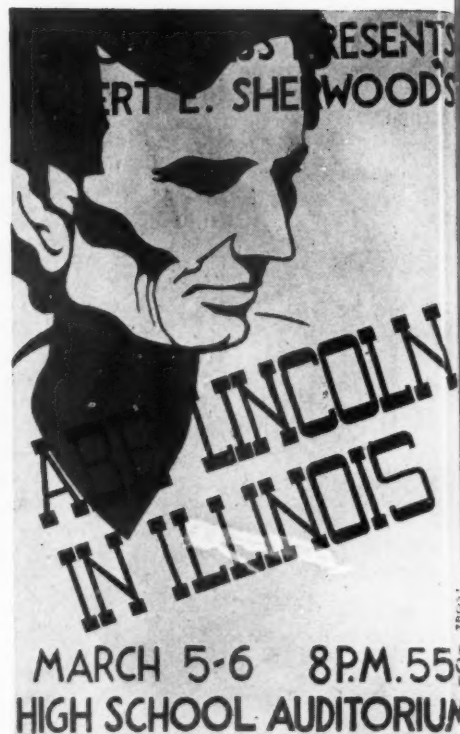




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duce, a small group may wish to be the scene painters, but if we have many sets, each designer will be in charge of his set and will direct several helpers. We find that color mixing is a considerable job in itself, for the amount to be mixed is difficult to estimate. Some of the sky drops we have done measure 16 by 60 feet, and the flat pieces 10 to 14 feet high.

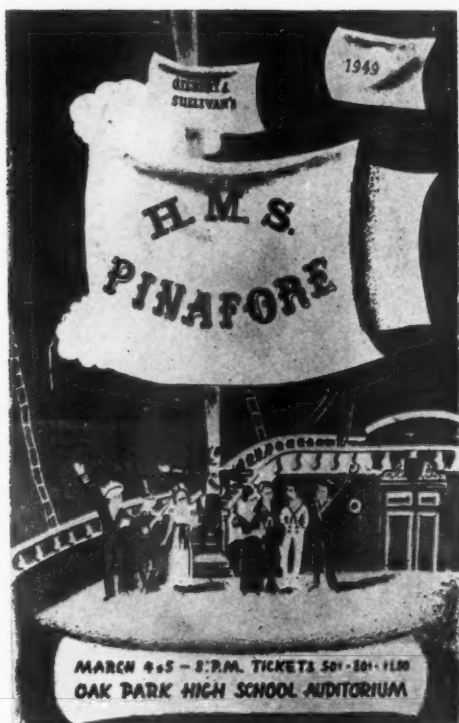
While this scene work is under way, the job of planning a program, its cover design, and composing a poster to be silk-screen printed for school and village distribution also must be fitted into our schedule. These jobs are detailed to the class during the early stages of our work with a particular play, to give ample time for an idea to develop — for we all know that the thinking and deciding phases are the biggest humps in any original designing work.



13

Three or four of the students in the advanced group may decide they prefer to tackle the poster rather than to give time to the program planning. Each will then complete a finished poster in two or three colors. One will be selected, and screens of film or tusche will be prepared for printing. A sign 12 feet by 3 feet will be painted to hang over the auditorium door. Posters in the school and around the village all help to publicize our school show. The four main hall showcases are reserved for two weeks prior to show time to exhibit the stage designs, posters and program designs. These displays help build additional interest in the play, and give credit to participating art students.

Even before scene painting is completed, another project with a deadline is announced in this advanced class and in a third-semester art department class



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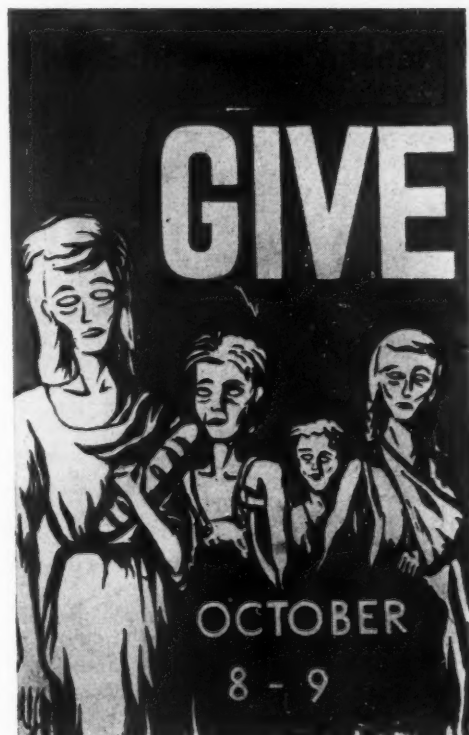


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Posters advertising school performances are also in work during stage and program preparation: (13) Two-color painting by Julie Day was reproduced in brown half-tone for "Life With Father." (14) Eugene Trost designed and produced "Abe Lincoln in Illinois" poster using two profile screens. (15) William Wandriski used lithographic crayon, tusche and glue screens to produce 3-color "Pinafore" poster. (16) "Double Door" poster was printed from a tusche glue screen. (17) Artis Shrik planned and printed GIVE poster, used silkscreen profile process.

where drawing is stressed. This announcement provides an opportunity to all who would like to illustrate the school's literary publication, *The Crest*. A student staff and two faculty advisers select written work for *The Crest* and then pass this work on to the art department for illustration. Each article and poem attract a number of illustrations, and then students and art department faculty screen the drawings, selecting those to be returned to the literary staff for final decision.

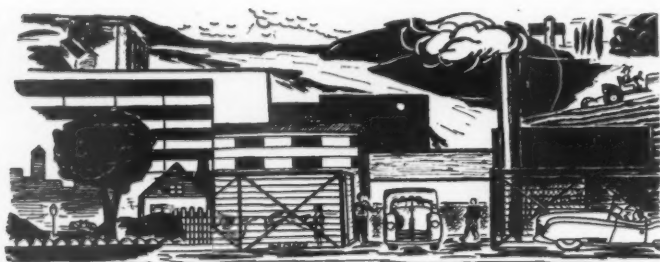
These publications also require cover and frontispiece designs. On several occasions our students decided to use a unifying theme as a springboard, rather than to use the subjects of the written material, i.e. the instrumentalists in the music department, dance figures and actors in the theater. (continued on next page)



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Two weeks after *The Crest* deadline comes another due-date for cover and layout for the program for our annual Christmas Festival. Before Christmas vacation we have heard from the music and dramatics directors on plans for the annual Gilbert and Sullivan operetta. Again we contribute, as we did for the fall play. Soon after the operetta is over we are under way with plans and ideas for our senior class play. Work on the May Festival musical program and illustrations for the spring issue of *The Crest* must be dovetailed into the schedule.

As a rule the senior class play is the most complicated show of our year. Again the director meets with the advanced class to give background information and to stimulate ideas. The play is read, individually or aloud, and is discussed. If there are a dozen or more scenes, as there are in *Beggar on Horseback* or *The Streets of New York*, after the overall designing of each scene is completed and the decisions made, the designer of each scene and his several helpers go to work with their paint jobs to meet dress rehearsal time.

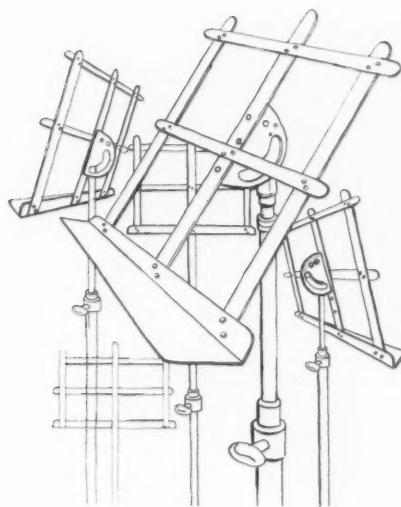
If you have such a schedule in your high school, you know that the art contribution means a tremendous amount of work. You also know that it is difficult to find enough time to do complete justice to so many jobs. Yet I should not like to see it go untried. This kind of activity in the advanced groups of our high school presents a healthy, demanding, sometimes quite competitive performance for our art majors.

Yes, we sometimes have a seven-ring circus: planning and designing in the art rooms, silk-screening posters, painting scenery, hanging an exhibition, illustrating for *The Crest*, mixing paint in the scene shop, working on ladders on stage. But these are all vital, meaningful art activities. They contribute to individual growth. They make possible the group performances involving hundreds of students that enrich our school life. •

22



23



24

All students are invited to submit drawings to illustrate the school's literary publication. Students, art department faculty and literary staff screen drawings to select section headings (18, 19, 20) and cover (21). (22) Highly imaginative ink drawing by Kathleen Urch illustrates "Sinbad the Sailor." (23) Susan Mink's appealing contour drawing is titled "Drummer Boy." (24) Harry Norton symbolizes high school music department with "Music Racks," ink line drawing.





## "BEACH SCENE" — DAVID SMITH

# ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

At first glance you may not particularly like this sculpture in hand-wrought steel by the American sculptor, David Smith. In spite of its title, "Beach Scene," the forms do not readily explain themselves and they do not hold together in the tightly-knit unit we usually expect to find in serious sculpture. And Mr. Smith is not personally interested in trying to explain his work in words. He prefers people to see and study it at first hand. Since it is not possible for many of us to see original examples, we have chosen a typical David Smith sculpture to feature in this month's *Art Appreciation Series*.

David Smith was born in 1906 in Decatur, Illinois. He was not what you would call a child prodigy. He did not find college life satisfying, although he spent some time at Ohio University, Notre Dame and George Washington University. His first factory job — as a riveter and spot welder for Studebaker — seemed to be a more exciting way of spending his time.

During the 1920's he became seriously interested in art and studied drawing and painting with a number of outstanding artist-teachers at the Art Students League in New York City.

In 1931 Smith became interested for the first time in metal sculpture. Borrowing a welding set from a friend, he began to experiment with sheet lead applying methods he had learned as a factory worker. By 1937 he was ready for his first solo exhibition at Marian Willard's Gallery in New York. Since that time his abstract sculpture has been exhibited regularly in galleries and museums across the nation.

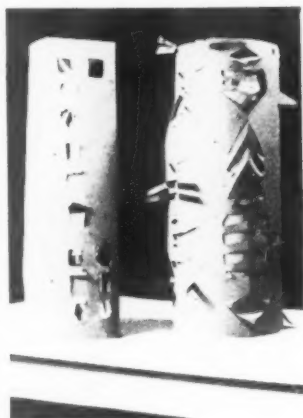
David Smith finds it difficult to draw the line between painting and sculpture so it is not unusual to find his sculptures painted a silvery gray or a brilliant vermillion. Often, too, he designs his sculptures to be seen from a specific angle rather than the conventional "walk around it" approach typical of most sculptors.

The sculpture of David Smith has had a strong influence on the work of many of today's young sculptors who like his experimental approach with raw metals and his daring use of free, open forms.

"Beach Scene"  
is reproduced through  
the courtesy of  
The Art Institute of Chicago

# DOING THE

Paper is more than something to draw, paint or write on.

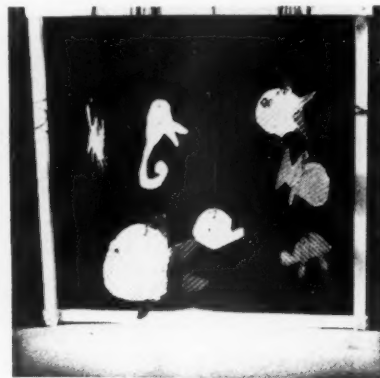
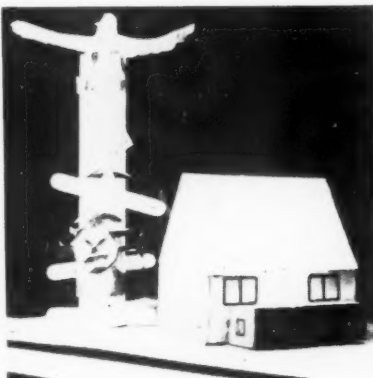


Children form paper shapes, name them buildings.



Young adolescents like to cut paper into free-form shapes, and arrange them in three-dimensional designs.

Paper tube is base for totem pole and cardboard box provides foundation for houses and buildings. Odd-shaped fish cut from paper correlate with natural science lesson.



## For Children

Children handle and work with paper in their own individual manner but several general characteristics are obvious:

- ... The pre-school child may tear paper in tiny pieces, crumple it, make shapes, or simply sort the colors.
- ... As muscular coordination grows he may cut shapes solely for the joy of cutting. When he has satisfied his need for cutting he begins to name these shapes—trees, houses, his mother, his dog or his car.
- ... As the kindergarten-age child begins to relate himself to his environment, he illustrates an action between himself and other people. His cut-outs may still be shapes which he labels as objects or they may be forms he needs in his picture.
- ... Soon a child discovers that he can suggest depth in paper construction by folding and bending and from this point, three-dimensional shapes develop.
- ... Starting with various geometric shapes, children add other shapes and cuttings to form animals, people, trees, etc.

Children delight at the chance to combine other materials with paper. Scrap boxes of strings, wire, cloth, raffia and yarn serve as valuable aids to their paper sculpture.

Proper stimulation leads the child to think of which paper will best lend itself to his particular construction—a barn, an animal or a person.

Children are not apprehensive about paper construction and their results show individuality and inventiveness. •

# PAPER WORK

By **WILLIAM BEALMER**

Director of Art Education  
State of Illinois

Don't overlook its importance as an art media in itself.

## For Teachers

Besides the ordinary assortment of manila, colored and white papers, classrooms and art rooms should have metallic paper, tissue paper, corrugated paper, paper boxes, card-board tubes, egg cartons, newspapers and any others with unusual qualities. Some of these papers must be purchased but many everyday paper materials can be brought from home or secured from neighborhood stores just for the asking.

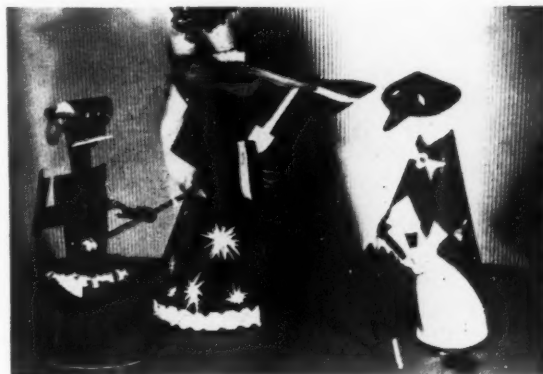
Teachers should set the stage for paper work by providing

- ... a varied assortment of paper
- ... paste and glue
- ... pins, brads, staples, nails and string
- ... other materials to combine with paper
- ... work space which will allow the utmost freedom

A teacher understands a child's problems in paper construction and appreciates his results after she has examined the material and discovered all of its possibilities by

- ... bending and folding
- ... cutting and tearing
- ... weaving and braiding
- ... pasting and gluing
- ... stapling and fastening
- ... curling and twisting

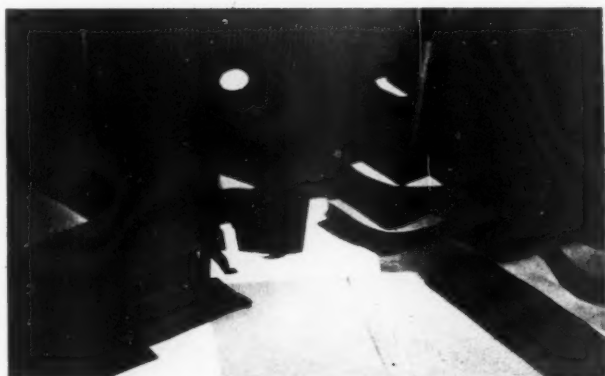
As teachers work with paper they form their own ideas for construction. These ideas and discoveries should be used as a means of stimulation, enjoyment and appreciation of what the child is doing rather than as a guide for his activities. \*

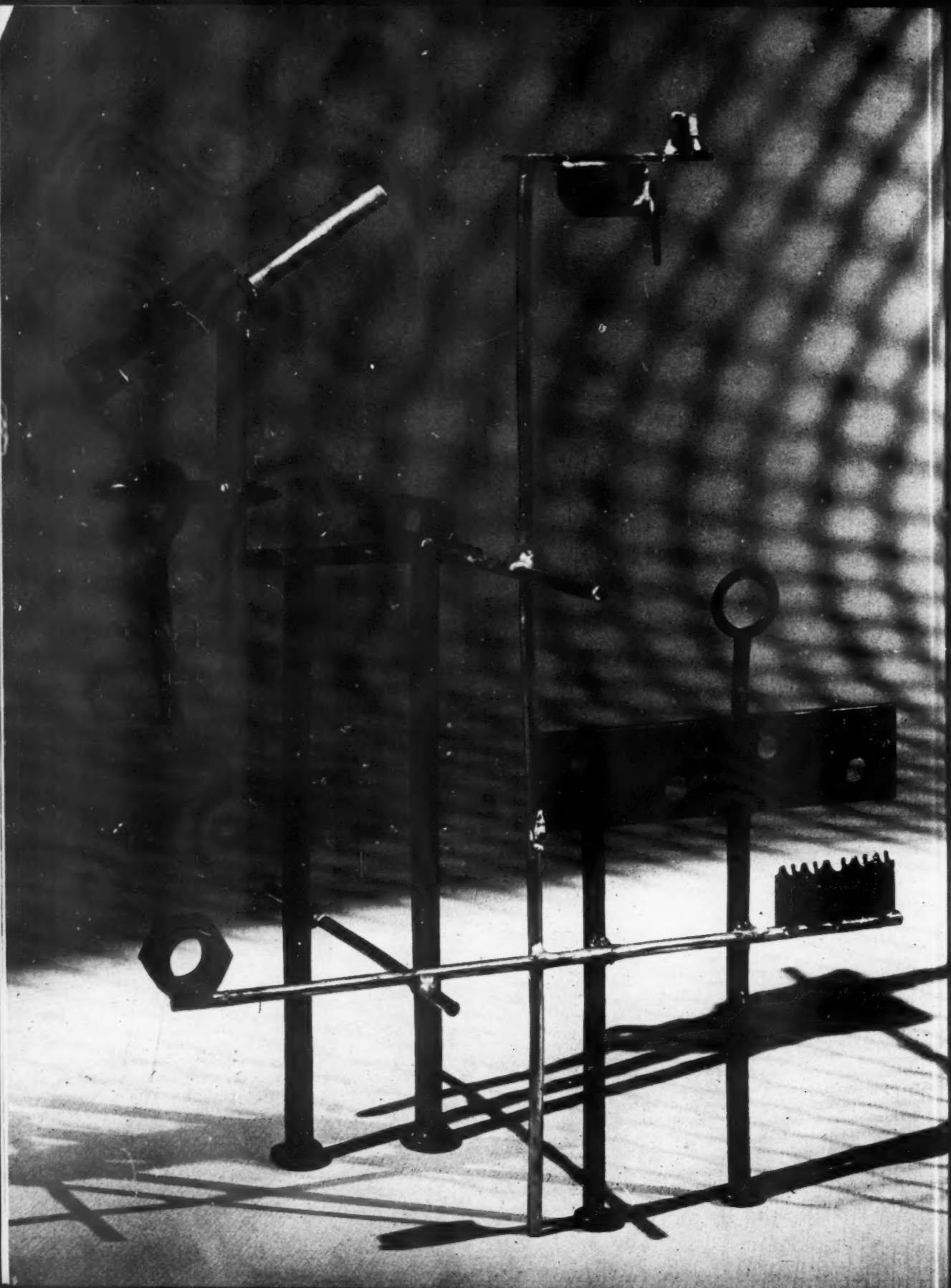


After basic cylinder, rectangle or cone is formed, rolls, strips or other cuttings complete paper sculpture.



Cutting and bending paper or constructing geometric forms offers opportunity for stressing textures and patterns.





## DESIGN IN METAL

## JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD



I named my sculpture "Design in Metal" because it doesn't represent anything in particular. It is just a construction to look at and enjoy.

The first thing I did was look around my basement workshop for odd pieces of metal with a variety of shapes. Then I got my soldering iron with some solder and started to work. I began by making a base of nails so the construction would stand up by itself. Next I built up the construction by adding wire, nuts, washers and other objects I had found.

The hardest and most tedious part of the task was getting the parts soldered together. But I had a good time working with this construction and it gave me experience in soldering.

*Julien Hoover*

Julien Hoover  
Grade 8





Stephen's inherent rhythmic feeling shows strongly in his realistic drawings but is particularly evident in his chalk drawing to music.

## RHYTHM MARKS TIME—A

**Students drawing to music accomplish  
smooth move from realism to abstract.**

**By ELIZABETH STEIN**

Art Instructor, Bloomington High School  
Bloomington, Illinois

The repetitive, predictable patterns in human life and nature give a basic organization and stability to our lives. We could not survive without them. Every child understands the rhythm of breathing, walking and running, and the rhythmic cycles of the seasons, the sun, moon and stars. This knowledge can be turned to advantage in introducing to your students the language of art.

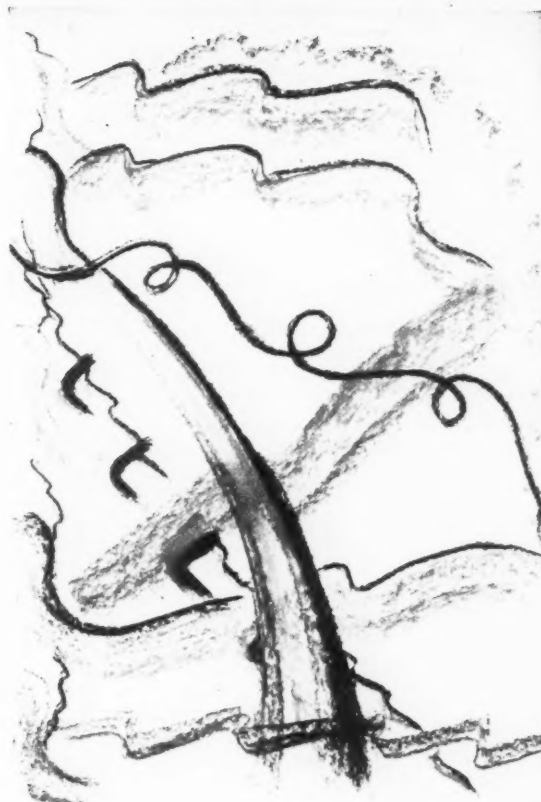
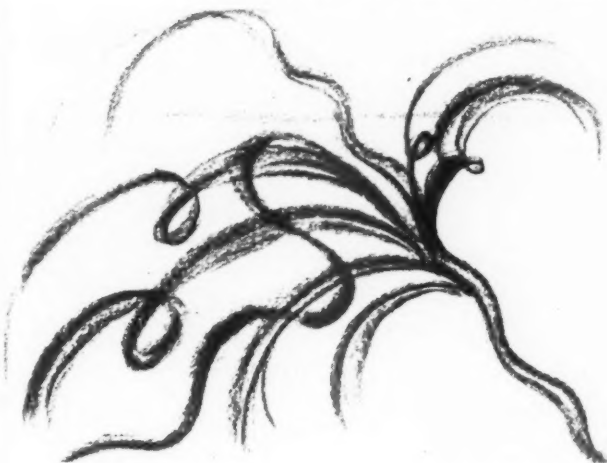
The transition from thinking in terms of realistic

subject matter to thinking in terms of abstract art quality is sometimes a difficult one. I know of no better way to make it than by means of drawing to music.

Comparing natural rhythms with music created by man, we find that principles of repetition and monotony versus variety become obvious. As rhythm in sound involves timing, rhythm in art involves spacing. This introductory discussion — aided perhaps by the short film "Design to Music" — paves the way for our experiment in drawing to music. (The 5-minute color and sound film "Design to Music," catalogued RSC 179, University of Indiana, is rented for \$2.25.)

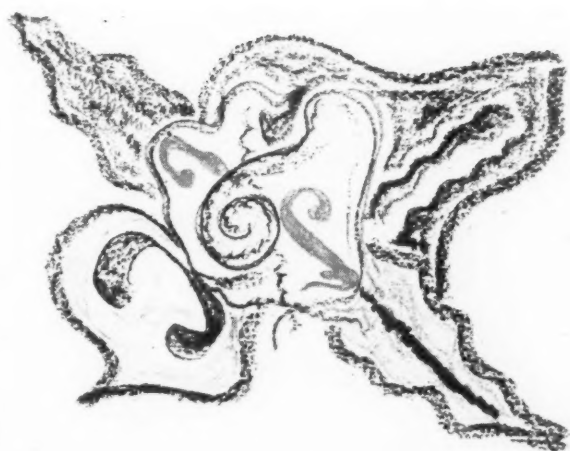
In our experiment we are concerned not with recognizable objects but with rhythms of line, space and color. When your students fully understand this, select a recording that is strongly rhythmic but not too fast or exciting. (We used Tschaikowsky's "Waltz of the Flowers.") The music should be played at least once while the students listen with eyes closed, con-

Shirley finds this experience a far cry from her favorite subject, the circus, and enjoys the freedom of drawing to music.



Mary Ellen says, "This is something new to me. I like to listen to music and hear the rhythm so drawing to music isn't hard."

## - AND SPACE...

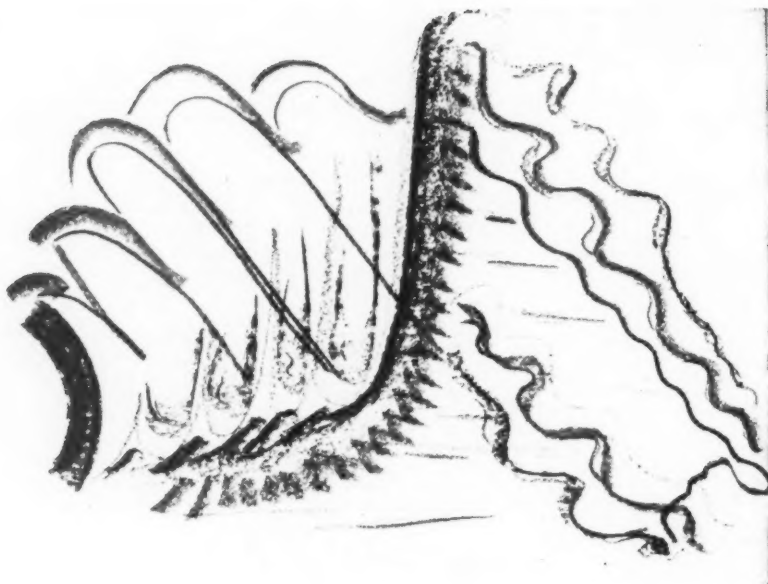


Walter likes to draw realistically but finds this fun.



Judy says, "Music forms abstract ideas in my mind."

Courtney says, "At first I tried to put too much on paper — too much color and too many lines. Then I learned how to do it and got the feeling for it."



centrating on reactions to the sounds that can be translated into drawing.

For the actual drawing we used a soft chalk. Three or four colors plus black or white should be selected in advance to eliminate spending time on these decisions after the music has begun.

While the record is played a second time, suggest that the student draw only as he feels some response to the rhythmic sounds. Otherwise he may think he

must draw continuously — and this can be disastrous.

The record may be played a third time — until the students feel they have made the best possible designs. The experiment must not be allowed to drag on, however, or the designs will lose their spontaneity.

Finally, the drawings are put up for discussion. They will fall into two groups — those with rhythmic lines and spaces and those which are more or less confusing. Some will balance better than others. A dominant theme will appear in some. The rhythmic pattern of colors and values will be clearer in some than in others.

Your students will be anxious to see if they can do better a second time. Realizing they have had their first experience in making an abstraction, they will understand that a drawing does not always have to portray reality to be enjoyable. Drawing to music is a pleasant initiation into a world of new meanings in art. •



Pat, a junior, does some clear thinking about drawing to music. "I think beginners can get good results as they are not bound by preconceived standards and can let art ideas predominate."

**Creative expression** provides a field in which the child develops his unconscious artistic qualities but where he can also learn to develop his character. He can be taught to persevere in his efforts, not to be easily satisfied with them, to set himself high standards, to be honest with himself, and this is where the educator is needed.

Should a competitive spirit be encouraged in children? I think there should be neither competition or marks. Each child should learn from his own experience and follow the laws of his own development.

What, then, should be the teacher's attitude during a session of free creative expression? He should stimulate his pupils, but never prompt them. He should stir their imagination and strengthen their emotional life by a procedure comparable to the method of Socrates. He should ask questions which bring to light new ideas or new details. If the child has decided to draw his home he can be asked whether he is going to show us his mother and father, the dog, the pigeons on the roof, his baby sister asleep in her cot and so on.

In this way his imagination will be aroused and he will gradually cover his paper with the objects that he knows from his daily life or that he has just discovered; his vision will be enriched and he will be able to put more of himself into his drawing.

#### **The Child Who Does Not Draw is an Anomaly**

By Pierre Duquet, Teacher  
at Creuse, Somme, France

Taken from UNESCO Courier  
Volume VI, No. 10 — October, 1953



# we go to school on saturday



Music class aims at creative use of rhythm instruments.

By FLORENCE VAN ECK BIRKHEAD

Press Relations, Recreation Department  
City of Oakland, California



Ceramics class commands largest enrollment. Children make bowls, lamp bases, trays, vases and candy dishes by coil, slab and pinch methods.





Ceramics is first, painting second in popularity. Each class is limited to 15 youngsters.

A related arts workshop for boys and girls — a unique creative, educational and recreational program — was introduced last summer by the city recreation department in Oakland, California. Labeled a real success by parents and recreation staff, a similar program is now in effect each Saturday morning at the city's arts and crafts center.

From 9:30 to 11:30 A. M. eight classes are held — music, painting and dance for the six-through eight-year-olds, and additional classes in these along with ceramics and puppetry for the nine-through 12-year-olds. Each class is limited to 15 youngsters. The half-hour before noon is a social gathering time for all. One small fee covers the full morning program.

Coordinated arts give children opportunities to be wholly imaginative, to explore two or more media and to express their feelings through color, body motion, musical tones and creative pieces.

Recreation leaders are quick to expound the carry-over values of art training to teen life and adulthood. The social, cultural and educational significance of early childhood art experiences carries through the difficult teens, as leisure time activities in the home-making and business years and as a "buffer" against too many free hours in old age.

Recreation leaders feel it is vitally important to offer children opportunities for expression in many forms of art. In the music phase, for instance, the program aims at making music tangible so that elements of rhythm, melody and harmony can be seen and felt. In this direct approach to music, children listen to recordings and piano compositions, using gongs, cymbals, bells, flutes, drums and tambourines to keep time. Then they express what they have heard in finger paint, water color, charcoal and line and free form drawings. In these drawings the variety and intensity of color is amazing — as are the revelations as to children's likes, temperaments and personality traits. Children enjoy these informal music classes and regard them not as sessions but as "fun". Without pressure of instruction, the children feel free to explore a wider range of melodies. They learn to read a few notes at a time and to use them in song and on small instruments. Later they begin to make their own music and to orchestrate.

The significance of what is being experienced by the children in the creative art and music classes is readily apparent. Recognizing this, the department, headed by Superintendent Jay M. Ver Lee is giving the Saturday project full attention. Already plans for its continuance are under way. •



# PAINT AND 6-YEAR-OLDS DO MIX!

By **MRS. CHRISTIAN KOMP**

Art Teacher, Field Elementary School  
Detroit, Michigan





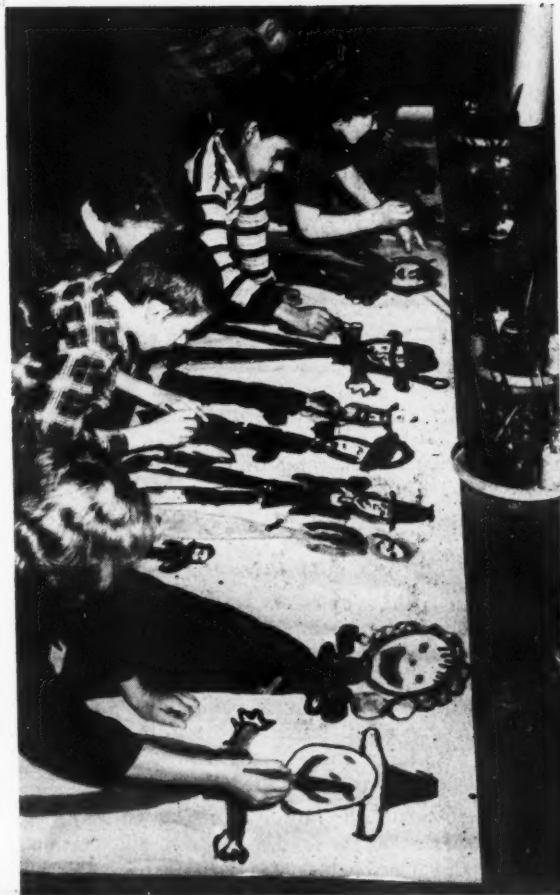
3

The young child's fascination for paint is a gold mine for the teacher of five-, six-, and seven-year-olds and it is for this reason that painting is one of the prime experiences of my art room.

All young children like to paint. The reasons for this liking, which for some children is extremely keen, are inherent in the nature of the medium itself: its freedom, its innate quality for producing fascinating and unusual effects, and above all its spontaneity. Paint is also comparatively new to the small child. At home he has manipulated a pencil and worked in a limited way with crayons. Paint is messy and many mothers and teachers, too, shy away from it.

Capitalizing on the children's fondness for doing things together, I always plan paint lessons in which the entire class is involved. Physically this presents grave problems but once these are solved the results for everyone are immensely rewarding.

The first problem is a matter of having a sufficient



4



(1) Initial subjects for children's painting are best taken from imagination — like this sprightly little angel. (2) Lesson gets under way at a moment's notice if paint is kept readily accessible. Lengthy preparation inhibits children's work. (3) Scribble painting helps to overcome the frustration children feel when they are unable to control paint as they do crayon. (4) Parades, processions (like Pilgrims on their way to church) or panoramas lend themselves to cooperative painting. (5) Widely different versions of people are the work of two first-graders.

supply of already mixed paint on hand. I mix powder paint with water and store it in large commercial two-gallon pickle jars, preserving it against spoilage by the addition of small amounts of commercial benzoate of soda. In addition to these, baby food jars filled with the primary and secondary colors plus black and white and a water jar are kept in readiness on shallow cake pans. These are easily accessible on low shelves to a six-year-old paint captain who distributes one tray to each four children. Thus, at a moment's notice a paint lesson is in progress without the necessity of mixing paint — often a frustrating business.

Now we are ready to start. The novice experiencing painting for the first time had better start by "painting" on the blackboard with water. Care of brushes, textural effects and proper control of the brush can easily be thus taught. The child senses this is "just for fun," his picture will soon dry away, and his sense of freedom in handling the brush grows while at the same time his skill increases.

Next, we proceed to scribble painting. Some children are leery of paint. They have become accustomed to the more controllable crayon and feel thwarted when they are unable to control the paint as they do a crayon. A scribble painting of bright colors, mixed wet on the paper, swished and splashed, dribbled and spattered in all directions helps overcome this frustration, and the knowledge that three or four of these manipulations are in order increases the child's sense that this is fun. He gains a feeling for the paint, experiments with brush effects, understands the response of a well-handled brush and begins to feel at home with paint. It is not long before most children want to begin a real picture.

For their first painting I like to have them begin with the unreal. The class takes an imaginary trip to a jungle where we "see" strange animals and flowers no human has seen before. We paint angels, Santa Claus' elves, fairies, subjects in which a slip of the brush or an extra blob of paint cannot be singled out as a mistake.

It is not sufficient, however, merely to make paint and paper available to the children. Stimulation before painting begins, discussion and giving the children a feeling for their subject matter are as essential to success in painting as in all other art



6

media. "What is an angel?" — "How would it feel to be one?" — "What color is a puddle?" — "How big is a street car?" Help children to "see" with their minds and feel esthetically the substance of their subjects.

It is essential, too, that distribution of the paint, clean-up, hand-washing, and storing paintings to dry be clearly understood by the children. This organization should be as simple as possible and I find that a rehearsal of these mechanics is invaluable before an actual paint lesson begins.

With these matters disposed of and any inhibitions cleared away, it is a moment of great satisfaction to both class and teacher when the children attempt group and cooperative paintings, when the essentially individualistic six-, seven-, or eight-year-old begins to see that painting together is as satisfying an experience as painting side by side. We roll off a sheet of paper the length of the art room, place paint trays on one side and some 20 or so children on the other. We paint a circus parade, children in costume begging on Hallowe'en, a busy city street at Christmas time, Pilgrims on their way to church, and the children point with a special pride to their part of the BIG picture.

These are some examples of what can be done in paint by small children. But the teacher should have as much fun as the children and in order to accomplish this she must be ready. Paint in sufficient quantities for the use of the entire class should be always on hand. Her organization must be clear and simple and understood by the children and above all, the children must be confident and secure in the use of the medium, unafraid because they have worked with paint often, with confidence and with success. •



7

(6) Atmospheric effects, foggy mornings, night scenes, rain and snow pictures may be done on ad sections of newspaper. When houses, trees and people appear in these scenes children are on the way to handling paint confidently. (7) First-graders' mural titled "Trick or Treat" represents children in Halloween costumes.





Chicago department store exhibit of public school art work includes silk-screened textile from vocational school.

## RESOURCES ARE WHERE YOU FIND THEM

**Radio-TV, department stores,  
government agencies, libraries,  
museums — all come forth to  
broaden school services.**

**By ARNE RANDALL**

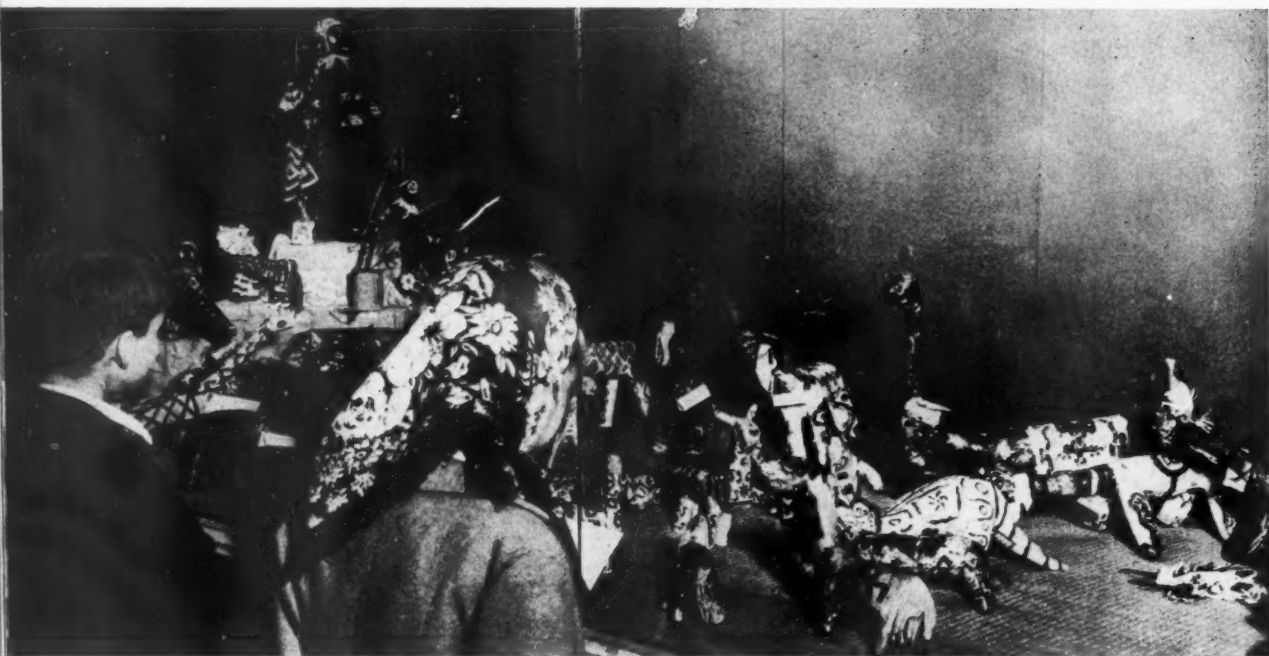
Head, Department of Applied Arts  
Texas Technological Institute  
Lubbock, Texas

The teachers in a certain elementary school wanted to broaden the school services for the children. They were lacking in equipment and finances. They discovered that it would be too costly to secure a resource person as a consultant for their limited budget. Finally they concluded that the sum total of all of the experiences of the various teachers in the school was certainly as much, if not more, than that of any one specialist they might obtain.

Therefore, they divided themselves into the following committees: libraries, museums, exhibits, visual aids, radio, and television. Each committee was to secure as much of the following information as possible:

1. Where to secure free materials.
2. What local, county, state, and national resources are available for distribution?
3. Key sources, such as personnel, organizations, clubs to look to for information.





Chicago elementary students see their paper mache creations in local museum's Hobby Show.

4. How to use materials obtained.
5. How other schools handled similar problems.
6. How each committee could function most efficiently for the school.
7. How committees could work together for the good of the children, the school and teachers.
8. How they could organize their research to avoid overlapping.

The committees discovered that many of their findings were locally accessible or readily available either at no cost or at a minimum of expense. This is some of the information obtained by the different committees:

#### **LIBRARIES**

The school library serves every youngster from the kindergarten through the high school. It makes significant contributions to every phase of the school curriculum and provides a motivation for children's creative art experiences through cooperative planning of teachers, pupils, and librarian.

The librarian is a valuable resource person. It is the function of most school librarians to select, organize, and circulate educational aids needed for teaching and to serve the total school program. The librarian can make suggestions relative to library services and help plan activities and procedures which will give children a broader basis for library skills and real learning experiences. Through conferences, pupils and teachers can learn from the librarian about books, magazines, and pictures that the school library has or can borrow or purchase to help build a background for the areas they are studying.

A picture collection in the library can be a rich source of information for both teachers and pupils. Students and adults can cooperate by clipping pictures of historic and

esthetic importance. These can be mounted according to subject matter and period and used either for circulation or reference for classroom projects.

Many libraries house recordings and slides that are loaned to teachers and parents to aid children not only in their appreciation of the arts but also other subject matter.

In some rural and urban communities the bookmobile is instrumental in bringing books, pictures, and records to pupils and teachers.

When librarians, teachers and pupils work together they can meet individual needs of children and assist in the solution of problems which might arise in any area of learning. When classroom and library pool their resources to take full advantage of the wealth of information that is found in virtually every school, the service to the children can be proportionately increased.

#### **MUSEUMS**

The educational potentialities of a museum reflect their uses. The museum that was formerly just a storehouse for exhibits has almost ceased to exist. The services now provided by museums are manifold. Most museums solicit suggestions since their budgets are established in relation to the services they are requested to furnish.

Practically every subject can become a living, active and vital supplement to learning when related to the objects in a museum. Augmenting classroom work with planned trips to local museums to study the materials such as books, pictures or artifacts exhibited there can be a stimulation to creative learning.

Expression in the creative arts has been the common language of the world. Through it we know the history of mankind and because of it we may enrich our understanding of the present. The creative work which man

has made with heart and hand remains the everlasting symbol of his culture, his daily living habits and activities.

Museums have much to offer — colored mounted reproductions, original water and oil paintings, etchings, slides, portfolios on design and artifacts of all types — in most instances available upon request. If children or classes are not in a locality where they can visit a museum, schools may usually secure this material for the cost of postage. The use of these visual aids in the classroom will not only bring new meaning and added inspiration to both teacher and children, but will unlock many doors to human activity.

A school art museum, properly located in a school, administration building, church, club house or department store can become a never-ending source of interest to children, teachers, parents and the general public. Paintings, murals, three-dimensional objects such as ceramics, paper mache, wood carving, weaving, sculpture and any other object made by students from kindergarten through senior high school can be exchanged regularly. Students and teachers gain inspiration and suggestions when they see the creative art by the children in their own school as well as classes throughout the city or neighboring communities.

we must not overlook the thousands of other things that children make and do which can be exhibited.

Participation in an exchange of exhibits is of great value to teachers and students since they furnish real motivation for art activities as well as a means of better human relationships in the world community.

#### *Selecting material for circulating exhibits*

An exhibit of children's creative art work, together with full detailed statements of the educational objectives, should represent the character of work achieved by the children. A school may want to give emphasis to what children of various ages do rather than to what a particular child does. Also, samples of typical work should be included rather than the "best" work of the group. Some groups have found it expedient to omit the names of children who do the work, but retain their age or grade. Children should participate in the selection of the art work if possible. Standards and criteria by which the work is selected should be contained in the form of an explanatory statement with the exhibit.

#### *Circulating the exhibit*

One of the keynotes of a display should be the ease of handling, transporting and shipping. Pictures should be in simple, light and easily hung frames or mats. The protective covering should be large envelopes or easily removable or replaceable wrappings. All three-dimensional objects should be individually wrapped insofar as possible. All items should be clearly labeled and numbered so that the same object may always be repacked in its original container. The cases and chests should be designed to eliminate any movement of the enclosed objects. Hinged and locked boxes are preferable to nailed or screwed boxes. The originator of the exhibit should be spared the responsibility of having it returned for re-checking after each show. Each exhibitor should be responsible for the receiving of the exhibit and forwarding it to the next exhibitor or handling it according to instructions received from the originator.

Many communities are studying the advantages of an art-mobile as a means of circulating exhibits.

#### *Securing Exhibits*

Exhibits may be booked for the cost of transportation or little more. Information regarding exhibits may be secured by writing to any of the following:

Committee on Education  
U. S. Chamber of Commerce  
Washington, D. C.

Nat'l Art Education Assn.  
State Teachers College  
Kutztown, Pennsylvania

National Education Assn.  
1201 16th St., N. W.  
Washington, D. C.

Am. Childhood Education  
1200 15th St., N. W.  
Washington, D. C.

Louisiana Art Commission  
Baton Rouge, Louisiana  
(Many states have comparable services.)

American Federation of Arts  
1083 5th Avenue  
New York 28, New York

American Junior Red Cross  
Washington, D. C.

World Affairs Council  
Wanamakers  
Philadelphia, Pennsylvania

National Assn. of Museum Directors  
Smithsonian Institute  
Washington, D. C.

Museum of Modern Art  
11 W. 53rd St.  
New York 19, N. Y.



Mowry School, Richmond, Virginia, has dancing in its broad related arts program.

A teacher may find it worthwhile to consult offices of local and national organizations such as the American Association of University Women, Junior League, American Museum Association, the American Federation of Arts, the National Art Education Association, any national science foundation or educational, social, civic, or cultural group.

#### **EXHIBITS**

Circulating exhibits help children interpret the everyday life of youngsters from sections of our country as well as other lands. Being able to view the creative work of one's own peers can be an invaluable educational service. Also,

Local consulates or embassies in Washington, D. C.  
State Departments of Education  
Colleges or universities  
Local chambers of commerce  
Private schools, church schools, private art schools  
Exchange exhibits with neighboring schools.

#### *Displaying Exhibits*

Arranging the exhibit requires the use of the basic elements of design with each item well placed in a pleasing and discriminating manner.

#### *Demonstrations*

Probably the greatest educational service schools can give is in the form of demonstrations. Students can carry on demonstrations at open houses or exhibit nights, during various programs, at churches or in one of the display windows of a department store. These demonstrations can be with paintings, commercial art, paper sculpture, wood carving, oil painting, puppets, drawing with colored chalk, modeling, or almost any form of art.

Many major industries or professions in large cities such as leather workers, ceramists, jewelers, etc., have educational specialists on their staffs to provide public relation services. In most instances they will send their educational specialist directly to the school to demonstrate their products. Also, many industries in the vicinity in which the school is located make special provisions to take children on guided tours. The qualifications of the demonstrator and the legal aspects of transporting and taking children through a plant should be studied before the services of any industry are solicited.

#### **VISUAL AIDS**

The visual aids program is a realism builder. Films properly used can be an invaluable aid to the teacher, an enrichment to the children's knowledge and a stimulant to their imaginations and creative powers.

In almost every school there are several teachers who have had some training in the operation and use of educational visual aids. Teachers who possess this knowledge can contribute immeasurably to the enrichment of every learning area and should be encouraged to serve in every way possible.

*"Many new and valuable audio-visual aids have been put on the market. Some which may prove valuable to teachers are the Delineoscope — ideal for enlarging small pictures, pages in a book, and small objects in relief, such as coins; the Viewlex for strip film or slides which permits, because of its 2" wide angle lens, showing images one to 10 feet in size, free from distortion; the S. V. E. Tri-purpose projector, which shows 2" x 2" slides, single-frame and double-frame film strips, is small, light in weight, easy to carry and set-up; the improved, electrically-lighted Stereoscope which gives flat pictures a three-dimensional quality, but adapted only to individual use; the tachistoscope, which while primarily designed for flash recognition of objects and used at present for remedial reading and mathematics, may also be adapted to art instruction because of these features: it shows slides, opaque, small pictures and one of its most unusual features is that one may demonstrate lettering and drawing through the projection of the action simultaneously on the screen. Also this material is usable in a semi-darkened room." ("Art Resource Materials for Secondary Schools," Department of Education, City of Baltimore, 1953, pg. 149.)*

The use of 2x2-inch color slides, 35mm film strips, and 16mm motion pictures for classroom instruction has become an accepted practice as a means of teaching. There are a few schools that cannot afford these educational aids, but they can be secured from film lending libraries or from any one of several educational institutions in every state. Upon request they will issue literature and catalogues.

An individual or school can make their own films of any length — for example, the 16mm, 18-minute educational motion picture in color, with narration and musical background, "Brush Tips in Watercolor — A Landscape Developed," by Robert and Troy Lockhard, Texas Technological College, Lubbock, Texas. Often films of this type are made available to film libraries, schools, art study clubs or adult education groups on a loan or lease basis.

There are many excellent films, slides, motion pictures and strip films available on practically any subject and more are being released constantly. By checking the following publications, a teacher can keep abreast of current releases:

Educational Screen (monthly except July and August), 64 E. Lake St., Chicago, Ill.

Educational Films Guide (annual), The H. W. Wilson Co., 950 University Ave., New York, N. Y.

Educators Guide to Free Films by Educators Process Service, Randolph, Wis.

Selected Educational Motion Pictures, American Council on Education, 744 Jackson Place, Washington, D. C.

Pamphlet 80 (Sources of Visual Aids for Instructional Use in Schools), U. S. Office of Education, Supt. of Documents, Washington, D. C.

Listed below are a few of the many companies which rent films, art slides and film strips:

#### *Film Rental*

A. F. Films, Inc., 1600 Broadway, Room 1001, N. Y. 19, N. Y.

Associated Am. Artists Galleries, 9916 Santa Monica Blvd., Beverly Hills, Calif.



Intermountain School, Brigham City, Utah, interests parents by means of workshops.

Bailey Films, 6509 De Longpre Avenue, Hollywood 28, California

Brandon Films, Inc., 1700 Broadway, N. Y. 19, N. Y.

British Information Services, 30 Rockefeller Plaza, N. Y. 20, N. Y.

Buffalo Museum of Science, Film Service, Trenton, N. J.

Children's Productions, P. O. Box 1313, Palo Alto, Calif.

Cinema 16, 59 Park Avenue, N. Y. 16, N. Y.

Coronet Films, Coronet Building, Chicago 1, Illinois

Encyclopedia Britannica Films, 202 E. 44th St., New York 17, N. Y.

Film Classic Exchange, 1645 N. LaBrea, Hollywood 28, Calif.

International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill.

Elias Katz, 1128 South Vega Street, Alhambra, California

Keystone View Co., Meadville, Penna.

Kunz Motion Picture Service, Philadelphia, Penna.

Kunz Motion Picture Service, Scranton, Penna.

Lilley, J. P. & Son, 277 Boas St., Harrisburg, Penna.

Metropolitan Museum of Fine Arts, Film Service, New York, N. Y.

Munday and Collins, Redwood City, Calif.

New Jersey State Museum, Film Service, Trenton, N. J.

Syracuse University, Film Library, Syracuse, N. Y.

Teaching Films Custodians, 25 W. 43rd St., New York, N. Y.

Young America Films, 18 East 41st St., New York 17, N. Y.

#### *Art Slides*

Carnegie Institute, Dept. of Fine Arts, Forbes St., Pittsburgh, Penna.

Pennsylvania State Library, Extension Division, Education Bldg., Harrisburg, Penna.

Metropolitan Museum of Fine Arts, New York 28, N. Y.

Museum of Modern Art, 11 West 53rd, New York 19, N. Y.

#### *Slides and Film Strips*

American Library Color Slide Co., 222 W. 23rd St., N. Y. 11, N. Y.

American Council on Education, 744 Jackson Place, Washington 6, D. C.

Keystone View Co., Meadville, Penna.

Prothmann, Dr. Konrad, 7 Soper Avenue, Baldwin, L. I., N. Y.

Society for Visual Education, Inc., 1345 W. Diversey, Chicago, Ill.

The Jam Handy Organization, 2900 E. Grand Blvd., Detroit, Michigan

The Three Dimension Company, 3512 N. Kostner St., Chicago, Ill.

#### *Color and Halftone Prints*

Miniature color prints, 3" x 4" for students, 8" or 10" or larger prints for classes or framing may be obtained from the following firms:

Artext Prints, Inc., The Art Education Press, Westport, Conn.

Charles A. Burrison, 1713 Chestnut Street, Philadelphia, Penna.

Caproni Casts, Caproni Bros., Boston, Mass.

Catalda Fine Arts, Inc., 225 Fifth Ave., N. Y. 10, N. Y.

Arthur Jaffe, Inc., 3 E. 28th St., New York, N. Y.

Associated American Artists, 711 5th Ave., New York 22, N. Y.

Esther Gentle Reproductions, 70 Bedford St., New York 14, N. Y.



Radio and television beamed to classroom are invaluable art teaching aids.

Metropolitan Museum of Art, New York 28, N. Y.

Museum of Modern Art, 11 W. 53rd St., New York 19, N. Y.

New York Graphic Society, 10 W. 33rd St., New York 1, N. Y.

Owen, F. A., Publishing Co., Danville, N. Y.

Palmer House Galleries, 119 S. State St., Chicago 3, Ill.

Perry Picture Co., Malden, Mass.

Prothmann, Dr. Konrad, 7 Soper Ave., Baldwin, L. I., N. Y.

Raymond and Raymond, Inc., 40 E. 52nd St., New York, N. Y.

Rudolph Lesch, 13 W. 142nd St., New York, N. Y.

The Art Institute of Chicago, Chicago, Ill.

The Cleveland Museum of Art, Cleveland, Ohio

The Colonial Art Company, Oklahoma City, Oklahoma

University Prints, 11 Boyd Street, Newton, Mass.

United States Printing & Lithographing Co., 485 Madison Ave., N. Y., N. Y.

One of the most valuable 16mm film guides in existence is "Films on Art" published by the American Federation of Arts, 1083 5th Ave., New York 28, N. Y. The cost is \$4.00. This publication lists and appraises over 450 16mm films on art. Information includes where to get them, how much they cost, length of film, who made them, and their general contents.

The U. S. Office of Education has issued "1002 Film Lending Libraries" which is available to the public for 25 cents. Write to U. S. Government Printing Office, Washington 25, D. C.

#### *Other Aids*

*The Guide to Color Prints* by Milton Brooke and Henry J. Dubester, published by Scarecrow Press, Washington, D. C., 1953, provides a comprehensive and current compilation of color reproductions of paintings available for purchase in the United States. It lists basic information — price, size and publisher — for more than 5,000 color reproductions of over 4,000 paintings by more than 1,000 artists as well as 150 portfolios and sets of color prints.





Parents' part in media demonstration kindles watchful interest among the children.

Another source from which one can obtain free and inexpensive materials is in *Free and Inexpensive Learning Materials* by Division of Surveys and Field Services, George Peabody College for Teachers, Nashville, Tennessee, Henry Harap, Associate Director. This may be secured for 25 cents.

#### RADIO

The need for developing children's communication skills gives added significance to all audio-visual aids. With proper planning of radio broadcasts in the school room, children can learn to listen and evaluate what they hear. They grow in understanding the world in which they live. They develop a greater interest and appreciation of music, art, writing, civic affairs, drama and many other fields.

Radio programs are those which are available directly over the air in radio transcription form or on pre-recorded magnetic tapes. It is essential that teachers carefully plan the radio broadcasts or series of broadcasts to be used for classroom listening. They must determine what programs are or will be available locally and how they can be used. Radio program managers of the FM and AM radio stations serving the area in which the school is located are usually willing to cooperate in the development of suitable school programs. This applies to both school-owned and commercial broadcasting stations. Other major sources for this information are the educational departments of the major radio networks; National Association of Radio and Television Broadcasters, 1771 N St., N. W., Washington, D. C.; National Association of Educational Broadcasters, 1201 10th St., N. W., Washington, D. C.; colleges and universities; local, state, and regional radio councils; and the U. S. Office of Education, Radio and Television Section, Department of Health, Education, and Welfare, Washington, D. C.

The following excerpts on program recordings, program tapes and types of equipment are taken from *Teaching with Radio, Audio, Recording, and Television Equipment*, prepared by a 1952-1953 Joint Committee of the U. S. Office of Education and the Radio-Television Manufacturers Association on the Use of Communications Equip-

ment in Education:

"Program Tapes. Programs taken from radio broadcasts or from other sources are frequently available on pre-recorded tapes. Some of the sources of information about these tapes are: the State Departments of Education in Arizona, Connecticut, Iowa, Massachusetts, Michigan, Minnesota, Mississippi, Montana, Nebraska, New York, North Dakota, Ohio, Oregon, Pennsylvania, Rhode Island, South Dakota, Texas, Utah, Washington and Wisconsin. Others are being added.

"Other sources are various city public school library systems, county school library systems and commercial tape libraries: A-V Tape Libraries, 730 Fifth Avenue, N. Y. 19, N. Y.; Tempo Record Co., of American, 8540 Sunset Blvd., Hollywood, Calif.; Educational Services, Inc., 1702 K Street, N. W., Washington 6, D. C.; and Audio-Master Corp., 341 Madison Avenue, N. Y. 17, N. Y. . .

"Classroom Radio Receivers. The individual classroom radio receiver can pick up a program broadcast by commercial or educational radio stations for use in the classroom, at the time of the broadcast. The control of the selection of programs is in the hands of the classroom teacher. However, the program must be tuned in at the time it is broadcast and the teacher must be responsible for the tuning and adjustment of controls. . .

"Classroom Record Players. The individual record and transcription player can utilize the radio programs and other educational material that are available in radio transcription form as well as standard commercial records for other purposes. Its advantages are that it is under the control of the teacher and it allows program material to be used at any time selected by the teacher. However, the teacher must be responsible for the operation of the equipment and the handling of the records and transcription. The same advice in the use of volume, tone control and placement of speaker that apply to the classroom radio also applies to the transcription player. The transcription player should have sufficient volume and clarity so that it is intelligible to every student. It is recommended that a player be selected which will play all of the following types of recordings: radio transcription up to 16 inches in diameter at 33 1/3 rpm; standard 78 rpm commercial recordings; 33 1/3 rpm long-playing records; and 45 rpm records. . .

"Individual Magnetic Tape Recorders and Play-Back Equipment. The individual tape recorder or tape play-back instrument can present educational material which has been recorded on tape, whether it was recorded from broadcast or from other sources. The advantages are that the program is under the control of the teacher and is available when required. The handling of the reels of tape is usually the responsibility of the teacher. The tape recorder or play-back should have enough volume and clarity to be intelligible to all students. Most tape recorders of the classroom type play at speeds of 7 1/2 in. or 3 3/4 in. per second. Others incorporate both speeds in one instrument. Ordinarily schools would be well advised to have equipment for playing at both speeds. . .

"Central Sound Systems. Any one of the types of programs mentioned above may be available over the school's central sound system. The central sound system consists of a control console located in either the office or the Radio Workshop in the school building, and loudspeakers located in each individual classroom. Most central sound systems have facilities for  
(continued on page 48)



Local artists, galleries and private collectors are happy to lend paintings, weaving or craft objects to schools.

Colorful, boldly-designed student art work may be featured at end of corridor — or any spot where everyone will see it.



## AN ART GALLERY FOR YOUR SCHOOL

By JOHN WESLE

Art Consultant, Ill. Soldiers & Sailors Children's School  
Department of Art, Illinois State Normal University  
Photographs by Nelson Smith

As every educator knows, there are more ways of teaching than by means of the spoken word. Surprisingly enough, one of the most effective and painless ways is generally overlooked. A school-gallery program can implement and supplement the regular educational program in a variety of ways, meanwhile developing in students an aesthetic awareness and encouraging empirical learning.

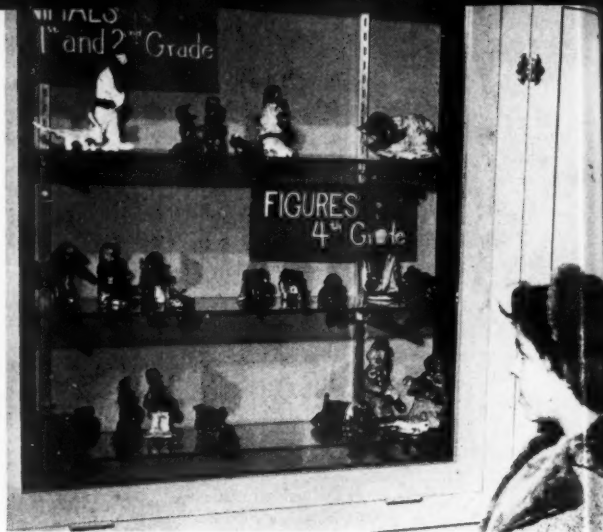
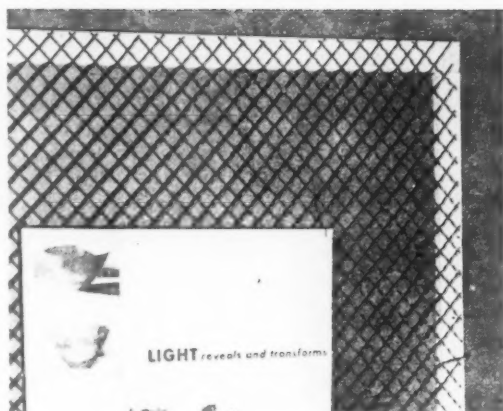
The gallery itself can be any hallway, entryway or corridor used daily by most of the students and teachers. Overly busy spots where traffic congestion interferes with seeing the pictures are less desirable as are remote parts of the building that students seldom visit.

Equipping the gallery need not be expensive. The simplest approach involves fastening a wooden strip about one-fourth of an inch thick and an inch wide

along each wall, leaving suitable intervals for doors and windows. The strip should be a foot higher than the average child's eye level and pictures or display materials can be hung or fastened with brads or thumb tacks.

An even more satisfactory display space — one that allows a greater flexibility of arrangement and a larger variety of picture sizes utilizing ordinary pins for fastening — can easily be made by covering all or part of the wall areas with Celotex or other soft insulating material. This material can be held in place by means of neat wooden molding along the edge. The installation is similar to that used for blackboards. Or a powerful adhesive — like that used in fastening opaque glass fronts — will hold the material in place.

Both sides of free-standing screens or dividers may be used for exhibitions. Expanded metal lath fastened to



Recessed, glassed-in wall cabinets give ideal display to three-dimensional objects.

Textural effect of expanded metal lath adds to attractiveness of gallery wall.

Many new schools are equipped with built-in metal grooves for hanging displays.



1x2-inch strips at top and bottom makes a gallery wall of interesting, unusual texture. Durable, professional gallery walls may be made by stretching burlap between 1-inch boards. Such walls are solid enough to support a large number of heavy, framed pictures. Ordinarily a light French gray or other pale, neutral, flat color offers the most harmonious, unobtrusive background for the display material.

For ordinary school use, corrugated cardboard or light wallboard makes a satisfactory temporary wall that will serve satisfactorily for several years. When a new building is planned, the architect should be consulted about built-in gallery walls, recessed show-cases, special lighting, a gallery storage closet and other gallery features. Many new schools are equipped

with shoulder-high metal grooves built into plastered walls in classrooms and corridors, which take standard picture hooks.

In any case, display space should be low enough so that the center of the hanging area is only slightly above the eye-level of most students. If pictures are slightly high, students will stand erect and assume a good posture and they will step back a few feet in order to see well. If pictures are too high there is apt to be eye strain and distortion.

At commencement time or during the annual open house for parents a gallery is the perfect place for displaying an exhibition of children's art.

At least half the exhibits should be school-made dis-



Wooden strip  $\frac{1}{4} \times 1$ -inch converts corridor wall to gallery simply, inexpensively.



Classroom "picture of the month" may be either reproduction or a child's work.

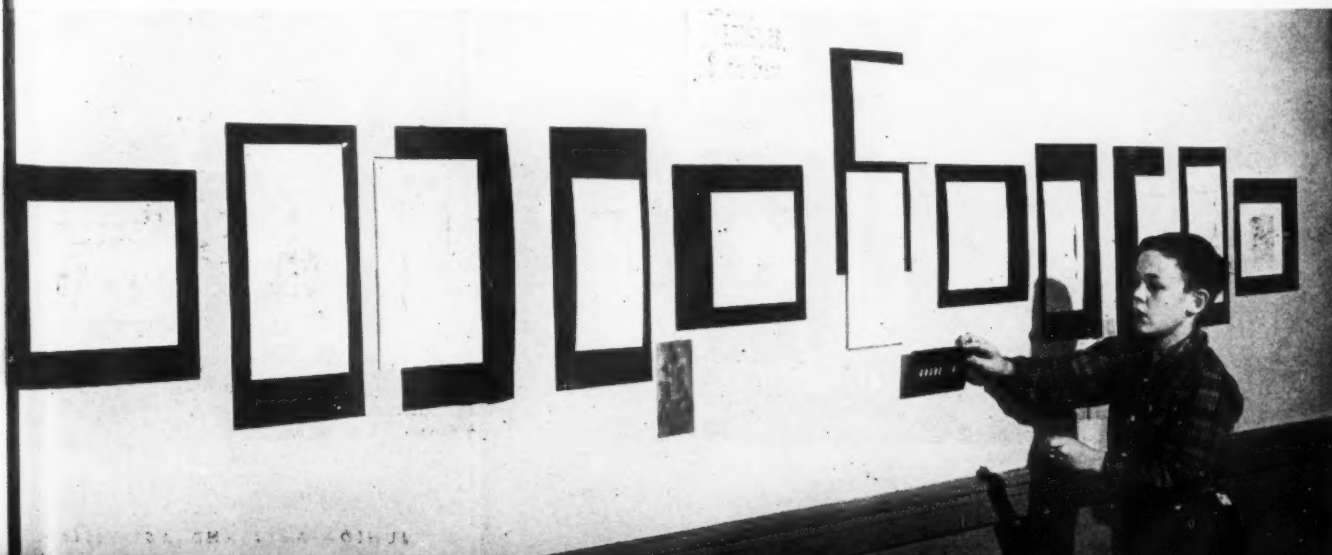
plays having particular interest to the students. In addition to drawings, paintings, designs, weaving and craft work from the art classes, the preparation of exhibition panels explaining and illustrating some concept from history, social science or natural and physical science offers an excellent and a never-ending motivation for really useful class projects. "The Story of a Story" might be a dozen panels relating the adventures of King Arthur and his knights or perhaps the misadventures of Huck Finn and his friend Tom.

From two weeks to a month is the most practical length of time for each exhibit, with the December and March displays frequently carried over into the next month unless special seasonal displays like "Christmas around the World" or "The Meaning of Easter" are used.

The gallery program will be most effective if a number of the exhibits are obtained from sources outside the school. It is customary to request such exhibits from six months to a year in advance. There are many organizations that lend attractive, lightweight educational displays which students find very beneficial. Outstanding is the series on the History of Western Culture, which is loaned directly to schools by *Life*, Rockefeller Center, New York. The only cost is the forwarding charge to the next exhibitor.

There is unfortunately no classified listing of the many displays available but *American Artist* magazine, *Museum News* and other magazines carry listings of new exhibitions available. The extension services of many universities, art museums, and college art departments are frequently able to furnish loan collections. State libraries (continued on page 46)

Surface of Celotex or other sheet insulation challenges attractive layout and mounting



# PAINTINGS for your gallery

Wherever there is space—and student traffic—give them art masterworks at the level of their eyes



By **LYLA PHILLIPS**

Extension Lecturer  
Chicago Public School Art Society  
The Art Institute of Chicago

Time was when a school's pictures could hardly be called art. For the most part they were dim etchings and faded sepia prints. They were diminished by grandiose frames and hung high up on the picture molding where dirty fingers could not mar them. Some had historic, pictorial or artistic interest but these values were rarely noticed by scurrying children.

Today every school may have its own picture gallery of good reproductions. The difference has been brought about by technical advances in reproduction processes and by our increased understanding of the child's capacity to appreciate and enjoy pictures. The comparatively low cost of reproductions and framing gives us the courage to bring the pictures down to eye level. We now exchange a possible scarred frame for the display of an



Brueghel's "Peasant Dance" brings 16th Century village to fifth grade class. Wherever pictures hang there will be viewers.



## AVAILABLE REPRODUCTIONS OF PAINTINGS FOR YOUR SCHOOL

The following list of reproductions of famous paintings has been carefully selected by the Chicago Public Schools Art Society (for the school year 1953,1954) as being particularly well suited for use in the schools. These prints may be secured from the sources listed in Miss Phillips' article, or through the Chicago Public School Art Society, Art Institute of Chicago, Chicago, Illinois.

Artist	Title and Dimensions of Painting	Full Price	Artist	Title and Dimensions of Painting	Full Price
ANGELICO	the annunciation (14½x19)	\$ 9.00	DUFY	the band (19x29¼)	8.00
AUDUBON	Carolina parrot (30x22)	10.00		boating (24¼x30¼)	15.00
	pileated woodpecker (31x20½)	10.00		regatta 1938 (29x11¼)	12.00
BELLOWS	Dempsey-Firpo fight (15¼x21)	5.00	DURER	Oskwolt Krel (19¼x15¼)	5.00
	the sand cart (21x31)	12.00		self-portrait (18½x14½)	7.50
BOMBOIS	before entering the ring (18x22)	8.00	FLINT	golden sands (16½x22)	7.50
BOSCH	the juggler (18½x22¼)	10.00	GAINSBOROUGH	the painter's daughters (18x15)	10.00
BOTTICELLI	portrait of a youth (20x14)	12.00	GAUGUIN	nafea (28½x21½)	18.00
BRAQUE	the blue basin (16¼x22¼)	10.00		riders on the beach (25¼x29)	18.00
	the blue plums (9½x32)	15.00		Tahitian mountains (26¼x36)	18.00
	still life, le jour (22x28)	16.00		women of Tahiti (21¼x29)	15.00
	still life with fruit (17¼x22½)	10.00	GHIRLANDAJO	Francesco Sassetti & his son (22¼x16)	10.00
BRUEGHEL	autumn, return of the herd (22x30)	18.00	GIOTTO	St. Francis giving his robe (23½x20)	12.00
	fall of Icarus (21½x33½)	15.00	van GOGH	barges on the Rhone (21x25¼)	18.00
	the haymakers (22x30)	15.00		la berceuse (20½x16)	4.00
	the harvesters, summer (22x30)	15.00		bedroom at Arles (16½x21)	4.00
	the peasant dance (20x30)	18.00		boats at Saintes Maries (25¼x31¼)	18.00
	the wedding dance (20x30)	18.00		cloister gardens (28x35)	24.00
	winter, hunters in the snow (21¼x29½)	12.00		cypresses (29½x23¼)	18.00
BURCHFIELD	promenade (15¼x24)	12.00		on Montmartre (17x13)	5.00
CEZANNE	apples and primroses (25x32)	16.00		plains at Auvers (16x32¼)	18.00
	the blue vase (22½x18¼)	10.00		self portrait — "The Smoker" (16½x14¼)	5.00
	boy with the red vest (31½x25¼)	20.00		starry night (18¼x23)	5.50
	chestnut trees at Jas de Bouffan (24x30½)	15.00		still life with gloves (18½x25½)	7.50
	flowers and fruit (22½x16)	10.00		sunflowers (green background) (30x23½)	16.00
	house on a hill (25x32)	18.00		vegetable garden #6023 (11x24)	15.00
	l'estaque (25¼x35½)	20.00		vegetable garden #7287 (22½x28¼)	12.00
	landscape, Mont Sainte-Victoire (35¼x32)	20.00		view of Arles (22x27¾)	18.00
	peasant in a blue smock (22¼x18)	10.00	GOYA	Don Manuel Osorio de Zuniga (30x23)	15.00
	pinces and rocks (23x18½)	5.50	el GRECO	view of Toledo (28x25)	16.00
	the Seine (22½x27)	20.00	GROSZ	Manhattan (22x16)	15.00
	village panorama (24½x31)	15.00	HALS	the jester (25¼x22¼)	18.00
CHAGALL	the acrobat (30¼x19)	15.00	HARNETT	old refrain (22¼x15¼)	6.00
	the green violinist (25¼x14½)	15.00		music and literature (23½x31¼)	15.00
	morning mystery (23¼x20)	12.00	HICKS	the peaceable kingdom (17¼x23¼)	7.50
	the rabbi (24x18¼)	12.00	HOLBEIN	Edward VI (22x17)	7.50
CONSTABLE	the cornfield (23½x20)	15.00	HOMER	breezing up (19½x31)	15.00
COROT	bridge at Mantes (19¼x28)	5.00		eight bells (25¼x28½)	15.00
CRANACH	portrait of a lady (20x15½)	7.50		gulf stream (11¼x20)	5.00
	the stag hunt (22¼x32¼)	18.00		the croquet scene (15¼x25)	10.00
CUYP	horsemen and herdsman (25x36)	18.00		stowing the sail, Bahamas (14x21¼)	5.00
DAUMIER	Crispin and Scapin (21½x30)	20.00	KANDINSKY	improvisation #30 (27¼x27¼)	15.00
DAVIS	report from Rockport (24¼x30¼)	15.00	KENT	winter, view of Monhegan Maine (28x36)	18.00
	summer landscape (18½x26¼)	12.00	KIYONAGA	Japanese print — diptych	
DEGAS	classe de danse (27½x24½)	12.00		crossing Nihonbashi bridge (23¼x19)	3.00
	dancer tying her buskin (22¼x17)	10.00		Japanese print — triptych	
	dancers at the practice bar (31x23½)	15.00		sudden shower at Mimeguri shrine	
	dancers preparing for the ballet (28¼x23)	12.00		(33¼x19)	3.00
	danseuses sur une banquettes (20¼x28¾)	12.00	KLEE	around the fish (18x25)	14.40
	the millinery shop (14x15½)	6.00		the dancer (21¼x21¼)	15.00
DeHOOGH	interior with a woman peeling apples			lying down (16¼x27)	15.00
	(22x17¼)	12.50		senecio (16x14¼)	12.00
DERAIN	gravelines (20x30¼)	15.00		traveling circus (25x19½)	15.00
	landscape (23¼x30½)	15.00			



# AVAILABLE REPRODUCTIONS OF PAINTINGS FOR YOUR SCHOOL

(continued)

Artist	Title and Dimensions of Painting	Full Price	Artist	Title and Dimensions of Painting	Full Price
KOKOSCHKA	courmayeur (24½x36)	20.00	ROUSSEAU	bords de l'Oise (17½x21½)	8.00
LEGER	abstraction (25x20¼)	15.00		the cart (16¼x22)	15.00
	blue basket (24¼x19)	12.00		equatorial jungle (26x24)	15.00
LEWITT-HIM	castle hill (16½x23¾)	10.00		springtime in the valley of the Bievre (20¼x17¼)	7.50
	lantern parade (16½x23¾)	10.00		the waterfall (24¼x31)	24.00
	old village (16½x23¾)	10.00	RUBLEV	holy trinity (27¼x22)	20.00
	quartet (16½x23¾)	10.00	RUISDAEL	landscape (24x36½)	18.00
LHOTE	Dutch cargo (23½x28¾)	15.00	SEURAT	the Seine at Courbevoie (22½x17¾)	10.00
MANET	Argenteuil (boats) lady and boy (16¼x26¾)	15.00		Sunday afternoon on the Island of the Grande Jatte (24x35½)	18.00
	the fifer (31½x18¾)	18.00	SHEELER	Bucks County barn (18¼x24)	12.00
MARIN	Cape Split Maine (15½x20½)	7.50	TOULOUSE-LAUTREC	Aristide Bruant (23x17)	7.50
	circus elephants (18¾x24½)	18.00	TURNER	the grand canal (29½x39½)	20.00
	Maine islands (17x19½)	7.50	UNKNOWN	Mrs. Freake and Baby Mary (21x18)	12.00
MASTER OF THE HALF FIGURES	three musical ladies (21x19)	15.00	UCELLO	raut of San Romano (19x33½)	24.00
MATISSE	anemones (27¼x21¼)	15.00	UTRILLO	la Butte de Montmartre (17½x20¾)	7.50
	by the window (23x18¼)	6.00		Rue de Crimes (16¼x23)	3.00
	interior with a black fern (22¼x17)	10.00		Place du Tertre (21x32)	15.00
	still life: apples on pink tablecloth (23x28)	12.00		Rue de Village (21x26)	12.00
	still life with pineapple (22¼x28)	8.00		Rue St. Vincent (19x30)	18.00
METSU	the letter reader (23x18)	10.00	VELASQUEZ	infanta Marguerita Teresa (23½x18½)	12.50
MICHELANGELO	head of Adam (25¼x19)	24.00	VERMEER	artist's studio (31½x26)	18.00
MIRO	le soleil (25¼x19¼)	12.00		girl with yellow turban (18½x16)	5.00
MODIGLIANI	boy in blue (22¼x23¾)	24.00	VUILLARD	interior (18½x21½)	15.00
	girl in pink (20¼x15½)	7.50	WALCH	the cock (22½x17)	10.00
	gypsy woman with baby (24x15½)	10.00	van der WEYDEN	portrait (18x12¾)	5.00
MONET	bassin d'Argenteuil (22x29¾)	15.00	WOOD	American Gothic (20¼x17)	5.00
	Jean on a wooden horse (19x23¼)	15.00		midnight ride of Paul Revere (18x24)	7.50
	still life: apples and grapes (21¼x27)	12.00	ZORACH	the cove (15¼x22¼)	5.00
MUNCH	the bridge (24x24)	12.00			
OPPER	the fire engine (30¼x23)	10.00			
O'KEEFE	the white barn	14.40			
PASCIN	girl in rose dress (22½x18¼)	18.00			
PICASSO	child with a dove (28¼x20¼)	15.00			
	compote dish and pitcher (21x28¼)	16.00			
	family of saltimbanques (24¼x26)	15.00			
	the gourmet (28x20¼)	12.00			
	green still life (22½x30)	12.00			
	juggler with still life (29x20)	15.00			
	three musicians (21x23¼)	6.00			
PICKETT	Manchester valley (22½x29¾)	5.50			
PORTINARI	coffee bearers (23x28¼)	18.00			
RAPHAEL	portrait of a nobleman (20½x14½)	7.50			
RATNER	April showers (22¼x27½)	35.00			
REDON	vase of flowers (28x20¼)	18.00			
REMBRANDT	young girl at open half door (26x22)	12.00			
RENOIR	child in white (24x19½)	7.50			
	a girl with a watering can (30x22)	15.00			
	Jean Renoir drawing (17½x21½)	12.00			
	lady at the piano (22x17¼)	7.50			
	little Margot Berard (16x12½)	4.00			
	Madame Charpentier and her children (24½x30)	12.00			
	near the lake (20x24)	7.50			
	on the terrace (27½x22)	12.00			
	two little circus girls (28½x21)	12.00			
RIVERA	the flower vendor (28¼x28¼)	12.00			
ROUAULT	Christ and the fishermen (20¼x29¼)	16.00			
	the old king (22¼x15¾)	10.00			
	two clowns (31¼x23)	18.00			
	the clown (23x16½)	10.00			

van Gogh's "La Berceuse" — \$4.00





Klee's "The Dancer" inspires a mimic. Making art masterpieces available uncovers children's ability to appreciate and enjoy them.

"old master" or a contemporary expression. The picture-buying problem today is one of selection.

For 50 years the Chicago Public School Art Society has encouraged art appreciation. Schools in Chicagoland may send representatives to the Society's Art Institute office to choose pictures from a pre-selected group. A special committee of educators and artists selects the pictures for their particular interest to children. The Society gives a 50 per cent discount to the public schools of Chicago, a 40 per cent discount to hospitals, settlement houses and public schools out of Chicago, and 20 per cent to private schools. Although the Society cannot easily serve schools outside the Chicago area, its recommended listing is of value to anyone considering pictures for youngsters. There are many good commercial sources for reproductions. They supply schools throughout the United States and allow educational discounts. A few of these are:

International Publishing Company  
243 West Congress Street  
Detroit, Michigan

New York Graphic Society  
New York Showroom  
10 W. 33rd St.  
New York 1, N. Y.

Dr. Konrad Prothmann  
7 Soper Avenue  
Baldwin, L. I., N. Y.

Not every school has room for a picture gallery in a given area. But every school has space for a few pictures — whether they are

### GALLERY CHECK LIST

1. Consider the space in which the picture will hang.
2. Consider the age and interest groups that will see the picture.
3. Select pictures of eye interest, enriching experience and creative inspiration. Have children take part in the selection.
4. Plan a gallery to include a variety of subject matter, a variety of media and a variety of painting types—from realistic to abstract.
5. Choose simple, appropriate frames and provide for their regular cleaning.
6. Plan to create continued interest in the gallery.
7. Provide adequate lighting.

individual rooms, wedged between corridor lockers or dangerously near a drinking fountain. (The risk of spattering is justified by the number of viewers collected.)

Wherever the pictures hang, as long as they may be seen, they attract attention and focus interest. Identification labels attached help in this respect. In Chicagoland the Public School Art Society provides an Extension Lecturer to discuss the artists and their work. Every school has students or teachers who can perform this service. The pictures may also be moved several times during the year and become a focal point for many different group discussions as well as individual pleasure. •

# SHOP TALK

## FELT-TIPPED PEN

Art and classroom teachers are daily finding more uses for versatile FLO-MASTER — "the miracle pen with the felt tip." FLO-MASTER really looks like a fountain pen. It has a big reservoir of special ink — enough to last for several weeks. It comes with four sizes of felt tips, easily interchanged, which make it possible to produce lines varying from a hairline to  $\frac{3}{8}$ -inch wide. The ink is fed to the felt tip through an automatic valve. As you press on the tip, the valve opens. It closes as soon as you stop writing, cutting off the flow of ink and eliminating evaporation. The uses for FLO-MASTER are limited only by your imagination: flash cards, posters, charts, identifying pupils' projects in wood and printing menus in cafeterias. Keep it handy on your desk for dozens of jobs. Art and school bulletins on uses for FLO-MASTER are available to you free by writing Cushman & Denison Mfg. Co., Dept. JA, 153 W. 23rd St., New York City.

## TEXTILE COLORS

Back in 1940 The American Crayon Company put out the first stenciling kit of Prang Textile Colors. It created quite a stir and in due time many similar products were put on the market. Now American Crayon brings you its new Deluxe Stencil Kit No. 1909. This newly designed package is smartly modern and colorful, larger than the original with contents including a new idea booklet, "Now You Can Do It Yourself"; nine jars of Prang Textile Colors including chinese red, rose-red and chartreuse; a more ample supply of Extendor (two large jars); a jar of Penetrator-Thinner plus all the regular items in the original kit. Look for it in your nearest art supply store or write to The American Crayon Company, Dept. JA, Sandusky, Ohio.

## MATS

If you want some good-looking mats to spark up an exhibit of children's work (or your own, for that matter) don't fail to send an inquiry to IVAN ROSEQUIST about the wonderful mats he sells. These strong, thick mats give any picture a new look. They won't warp, wilt or dog-eat. And if they get soiled after much handling a damp cloth will make them look fresh again. They are available in off-white or col-

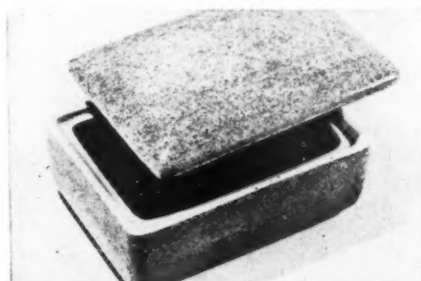
ors and have even borders for vertical or horizontal pictures. Write today for folder and prices and ask for your special school discount. Ivan Rosequist, Dept. JA, 18 South Convent Street, Tucson, Arizona.

## CANVASETTE

If canvas seems to make too heavy a dent in your budget, you should try CANVASETTE, the new paper canvas for oil and casein colors. It looks like canvas, feels like canvas, is strong and durable, easy to mount. Comes in convenient 10-sheet pads 9 x 12, 12 x 16 or 16 x 20. Also available in rolls and large sheets. Request prices on the sizes you need from Bienfang Paper Co., Dept. JA, Metuchen, New Jersey.

## ENGLOBE AND UNDERGLAZE

FLECKEL PASGOBES are the new underglaze decorating colors with tiny pin-point specks of darker pigment. They come in six pastel colors: pink, blue, yellow, green, gray and tan, and can



be used as engobe as well as underglaze decorating. FLECKEL PASGOBES are packed ready to use in 3-ounce jars which sell for 65 cents each. For your nearest dealer write to Pemco Corporation, Dept. JA, 5601 Eastern Avenue, Baltimore 24, Maryland.

## POTTERY

Better check your file to see if you have the new catalog — No. 42 — of AMACO POTTERY SUPPLIES AND EQUIPMENT. Not only does it include a complete listing of pottery materials and equipment items, but much helpful information on how-to-do-it. AMERICAN ART CLAY COMPANY, Dept. JA, 4717 W. 16th Street, Indianapolis, Indiana. •

# NE-STOP SHOPPING

## Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (\*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

### ART SUPPLIES

Catalogue. New York Central Supply Co., 62 Third Ave., New York, N. Y. Adv. on page 46. No. 379.

### BRUSHES

School Brush Circular. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 48. No. 325.

### CERAMICS

Sermoglaze folder and price list. Favor, Ruhl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 46. No. 344.

43-page Amaco Pottery Supply and Equipment Catalog. Dept. J-11 American Art Clay Co., Indianapolis 24, Ind. See Shop Talk. No. 345.

### CHALK

Free samples and descriptive circular. Write on your school stationery. Dept. JE-27, The American Crayon Co., Sandusky, Ohio. Adv. on back cover.

### CRAFT SUPPLIES

\*Catalog. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 46.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 46. No. 306.

Handbook of handicraft supplies. Write directly to Leisure Crafts, 528 S. Spring St., Los Angeles 13, Calif. Be sure to state name and address of your school. Adv. on page 46.

28 page catalog — 20c. Dept. T3, X-Acto, Inc., 48-41 Van Dam St., Long Island City, N.Y. Adv. on page 48.

### DESIGN BOOKS

120-page catalog. Leisurecrafts, Suite 903, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 46. No. 378.

### FELT TIP MARKER

Flo-master School Bulletin. Cushman and Den-New York 11, N. Y. Adv. on page 45. No. 302.

### LEATHER

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 3802 Chicago 24, Ill. Adv. on page 46. No. 307.

Catalog No. 9. The Longhorn Co., P. O. Box 6466, Dept. JR, Dallas 4, Texas. Adv. on page 49. No. 331.

### MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 48. No. 329.

### METALS

Booklet and metal price list. Craft Div., Metal Goods Corp., 614 Rosedale Ave., St. Louis 12, Mo. Adv. on page 50. No. 380.

### MUSIC

EMB Guide. Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 50. No. 317.

Booklet: "How to Develop Music Appreciation in Children." Capitol Records, Inc. Dept. J, 1730 Broadway, New York 19, N. Y. Adv. on page 51. No. 377.

### PAINTS AND CRAYONS

28 page booklet "Nu Media." Dept. B, Wilson Arts & Crafts, Faribault, Minn. Adv. on page 47. No. 381.

"How to Use Poster Color" folder, Milton Bradley Co., Dept. JC-43, Springfield, Mass. Adv. on page 2. No. 323.

ARTISTA Powder Paint folder. Dept. JA-3, Binney & Smith Inc., 380 Madison Ave., New York 17, N.Y. Adv. on page 4. No. 382.

### PAPER PRODUCTS

Prices on sizes you need. Bienfang Paper Co., Dept. JA, Metuchen, N. J. See Shop Talk. No. 363.

Instructions for the "Safety First" construction paper project. Milton Bradley Co., Dept. J-411, Springfield, Mass. Adv. on page 47. No. 381.

### PLASTICS

Catalog and Price List, Bulk Plastics. Interstate Training Service, Dept. C-49-C, Portland 13, Ore. Adv. on page 48. No. 308.

Catalog and Price List, Plastic Project Kits Interstate Training Service, Dept. C-49-C, Portland 13, Ore. Adv. on page 48. No. 309.

Folder, Plastics Training Course. Interstate Training Service, Dept. C-49-C, Portland 13, Ore. Adv. on page 48. No. 310.

### UNDERGLAZE DECORATING COLORS

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# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

DESIGN MOTIFS OF ANCIENT MEXICO, Jorge Enciso, Dover Publications, Inc., New York, N. Y., 1953, \$3.95.

The design characters found in Mexican art from pre-Columbian times to contemporary folk art are varied and rich in decorative quality. Perhaps no other source of the design characters gives as complete a picture as the stamp which has been used by the Mexican craftsmen for centuries. Jorge Enciso has selected the more significant types for his book, *Design Motifs of Ancient Mexico*. Most of these stamps were made of baked clay. They were and still are used to make designs on clay, skin, wood and other materials used by the Mexican craftsman. In some instances the stamp was used to imprint the surface of a ceramic vessel when the clay was still pliable. In the United States such stamps were used by the Indians of the Southwest and Florida.

Geometric designs were the most commonly used. Birds, flowers, animals, human figures and symbolic forms were stylized for use in a design. Their beauty lies in the simplicity and inventiveness with which the craftsman adapted his design to the stamp. The author has included representative types of design characters and has documented them well. As a source book, *Design Motifs of Ancient Mexico* is valuable. In studying the motifs sources of modern Mexican design are perceptible.

EVALUATION OF CHILDREN'S GROWTH THROUGH ART EXPERIENCES, Edith Henry, Editor, published by the National Art Education Association, Kutztown, Pa., 1953, 50¢.

The National Art Education Association and Miss Edith Henry of Denver have contributed considerably to the growth of art education by publishing the research bulletin, *Evaluation of Children's Growth Through Art Experiences*. Dr. Manual Barkan, professor of art education at Ohio State University and chairman of the NAEA's policy and research committee, selected this study for publication because it "contained concrete information that can help us teach better — because, as we develop more effective means to evaluate the behavior of our children, to that degree can we judge the effectiveness and indeed the validity of our teaching." This bulletin is not the product of abstract theorizing. It is the result of study by some thirty teachers in the Denver Schools. Much mature think-

ing and research preceded the examination of the problem which they were to tackle. The processes of evaluation and the experiences of the teachers in studying these processes is told simply and clearly. The bulletin is refreshing in its sincerity and unpretentiousness. For the teacher, principal, parent or administrator who is interested in securing a better understanding of growth in art, this bulletin is strongly recommended.

THE NORTHWEST ARCHITECTURE OF PIETRO BELLUSCHI, Jo Stufflebine, F. W. Dodge Corporation, New York, N. Y., 1953, \$6.50.

The spirit and environment of the Pacific Northwest has been remarkably captured by the noted architect, Pietro Belluschi. Jo Stufflebine has written a most sympathetic account of his work and influence in American architecture. Although the Italian-born architect is usually identified with Pacific Northwest, Miss Stufflebine's biography and study show Belluschi to be a man who is deeply perceptive of human values and environment wherever he has worked. Like many other great architects, Belluschi's philosophy and his creative work integrated. The author has not attempted to set down the architect's ideas in her words. She has used his lectures and his writings to round out her picture of him. The book is beautiful in format and excellent in illustrations. Now that Belluschi has gone to Massachusetts Institute of Technology to head the School of Architecture, this book may be a record of the first epoch of his contribution to American architecture. *The Northwest Architecture of Pietro Belluschi* is good as a study of an architect and of a man.

CHILDREN ARE CREATIVE, a 16 mm color film, Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, California, 1953. Rental \$4.50 or sale \$100.00.

*Children Are Creative* is a new film designed for art education pre-service, in-service, PTA and parent education groups. Cartoons are used to emphasize ways in which creativity can be developed in the classroom. Later in the film scenes from real classroom situations are shown to illustrate the points outlined in the cartoons. Contrasts between old and new methods are brought out. Most of this film is done well enough although art teach-



ers may find the cartoons unconvincing. More emphasis on the behavior of children rather than the less important details (paint brushes, physical set-up, etc.) is needed in this film if it is to be shown to the lay public. It is apt to be considered methodology rather than a possible approach to art teaching. The film is good to make an audience aware of the changing concepts in art education.

**CARD WEAVING.** Lois I. Clifford, The Manual Arts Press, Publishers, Peoria, Illinois, 2nd edition, 1953, \$1.00.

Card weaving is not found so frequently in art rooms as it used to be. One of the reasons for this is probably the apparently complicated mechanics involved. For the crafts teacher in classroom or camp, Card Weaving is a graphic book on the technique.

## ENJOYABLE LEARNING EXPERIENCE

A suggestion we hope you find interesting and useful



## Have a Hat Party

Here's a way to make literature and history come alive. All you need for equipment to represent fictional or historic personage is characteristic headgear which is easily concocted by your class.

You might begin with interesting invitation, using the Mad Hatter or Duchess whose "hats" *Alice in Wonderland* has made famous. Or space-helmets if you're studying the Moon. Or in the light of today's history, a fez, crown, Homburg, turban, etc.

Party could be a "tea," a meeting or actually a party. Everyone wears hat and acts the part.

Choose a theme based on class reading or project. Or let each member of class select a personage and be prepared to talk on whom he or she represents without using the name—and class has to "guess."

Naturally, face and hair help to add interest. If you care to go in for these embellishments, all you need is, perhaps, eyeglasses, wig, beard, make-up, collar, etc.

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## Art Gallery

(continued from page 37)

and museums have fine collections of paintings, both classic and modern, available upon payment of postage. Local Red Cross representatives can give further information about small sets of drawings and paintings by children of other countries.

The best single source for exhibits is the Museum of Modern Art in New York City from which a large number of well-planned educational displays dealing with art education and the understanding of contemporary art forms can be rented. Some of the Museum's teaching folios sell for about five dollars. They make excellent permanent teaching aids and are suitable for exhibition purposes.

Teaching folios from other publishers are equally useful, as are art articles and reproductions from *Life*, *Look*, *Vogue* and other magazines. The latter should be cut neatly and close to the binding with a razor blade, or removed by disassembling the magazine. Most libraries have mounted reproductions in their picture file that can be borrowed for brief periods.

A student committee or an entire class can work with a faculty advisor in assembling, hanging and packing exhibits as well as in choosing the next season's show. Other students can participate in furnishing news-releases to the local newspaper, distributing exhibition schedules to local merchants for display in store windows, and serving as guides when interested parents or townspeople come to see the shows. A surprising amount of community interest and participation can be built up in this manner.

In the schools of Rock Springs, Wyoming, Paramount, California, and a number of other cities throughout the country remarkable community art collections have been built up as a result of yearly exhibits of a large number of outstanding original paintings by prominent American artists, borrowed from art dealers, from which the children helped decide

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which picture they wanted to purchase with their nickels and dimes, the school paying the balance.

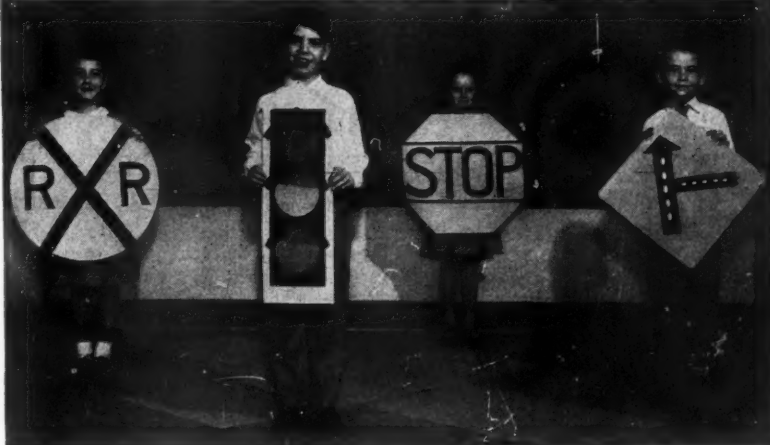
To supplement a gallery program, a teacher may choose to have a picture of the month featured in some particular spot, such as at the end of a long corridor or opposite the main door where students will see it as they enter the school. The picture of the month can be either a large reproduction of some striking painting by a major artist or a particularly colorful, boldly-designed piece of student work. In many schools each classroom has its own location for the picture of the month. Student participation in the selection and changing of pictures lends additional interest.

Frequently local art galleries or private collectors have original paintings which they are only too happy to have used and appreciated. A small card crediting the lender should always be displayed beneath or unobtrusively near the picture. Discretion should be used, however, for many paintings from another era have long since lost whatever esthetic and intellectual meaning they once had.

Exhibitions, whatever their nature, should always be accompanied by some explanatory information: what the exhibit is about, where it is from, who made it, why it is being shown. For the benefit of visitors a brightly-colored cardboard arrow indicating the start of the exhibit is desirable. Signs should be large, simple, reasonably neat and easy to read.

Each exhibit should also be used by various groups for brief informal gallery tours and for class discussions. Classroom teachers with a good background in art education should have little difficulty in leading lively and stimulating gallery discussion. The purpose of the leader is not to explain the exhibit, but to help every person to learn to see the details, to become aware of new and different concepts, and to explore the deeper and more valid meanings. Visual experiences through planned exhibitions are valuable in broadening any person's knowledge and understanding of the world. •

# 



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## Resources

(continued from page 34)

picking up broadcasts and passing them on to the classroom. They usually have record or transcription players too, and many of them now have magnetic tape equipment. Physical control of the program is the responsibility of the operator of the sound system and the program material can be transmitted to many classrooms simultaneously. The classroom teacher is free to devote entire attention to class."

### TELEVISION

Even though radio is a vital form of communication, students can only hear what is happening. With television they have the audio and visual combination which gives the facility of communicating ideas more easily and efficiently. Children can see and hear what is taking place. It can make the meanings of on-the-scene reporting of events or other types of activities clear to individuals of even limited backgrounds.

"There are now about 138 non-commercial educational radio stations; they are spread out over the country in universities, colleges, and school systems. Some are FM in the 88-92-megacycle band; about 30 more are AM, established for almost the entire period we have had radio. There was only one educational television station prior to the freeze on frequency assignment. Twenty more may become available under unassigned frequencies in the ultra-high frequency band, about to be opened up . . .

"We have 109 television stations today. Under our present allocation, we can have a total of about 2,000 stations in all (1,000 fewer than radio). Problems of financing new stations are as difficult to solve for commercial operation as they are for educational stations. Commercial investment in a single station averages about \$300,000 and operating costs are similarly greater than radio. However, educational stations can enter the field more modestly than commercial folk and have greatly lessened operating costs, due to their ability to use student help and to draw on faculty support and departmental budgets, already set up for teaching purposes.

"The values inherent in television as a sight and sound means of communication are being demonstrated every day. It is the means par excellence for showing people how to do things. It is definitely a "how" medium, as

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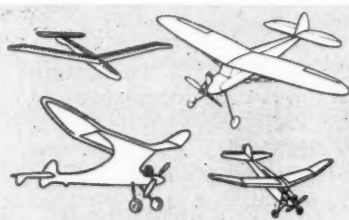
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are motion pictures when applied to the learning process, but it is more flexible, easier to revise and to improve, and with large audiences is far cheaper. Its audience may easily be in the millions, with per capita cost an infinitesimal fraction of a mill; and no necessity exists for turning it into a film version until (if ever) it is perfect . . .

"Television receiving-sets are making their appearance in schools in practically every part of the country where television-broadcast stations are in operation, particularly in those localities where part of the station's programming is aimed definitely at serving acknowledged instructional purposes, or where there is invited school participation in programs produced for home audiences. It would be a mistake, however, to assume from this that television receiving-sets have already become as commonplace in our schools as have conventional types of broadcast-utilization equipment—radio receiving sets, loudspeaker outlets of central sound systems, and disc and magnetic-tape recording and playing equipment used for "delayed listening." Nor does there appear, as yet, to be any uniformity as to types and screen sizes of television sets that are coming into classroom use. In the case of using teaching films, it has been rather generally agreed that a

#### Announcement

The New York State Art Teachers Association Convention will be held April 30 and May 1 at Hotel Seneca, Rochester, New York.

Taking place in the world center for film manufacture and the manufacture of other visualizing equipment, this convention will be quite different from the usual art meeting. The convention theme is "Art as Visual Communication" and it will be a "show" and "see" convention. Because art is visual, words are not fully adequate. Hence each speaker will supplement or illustrate his speech with some visual material — films, film strips, slides, charts or printed devices of various kinds.

In addition to speakers, there will be discussion groups, demonstrations by professional artists and craftsmen, showing of new films, commercial exhibits, and visits to places of interest in Rochester. •

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40-inch projection screen is the smallest size acceptable for classroom use. Yet, picture-tube sizes of television receiving-sets being used for class-group viewing may be anywhere from 12 to 20 inches. This is the experimental stage of development . . .

"Finally, educators would be well advised not to make the mistake of underrating television's educational potentialities. True enough, it is still a relatively new medium, but there is a steadily mounting accumulation of evidence that it can and does serve worthwhile educational applications. Teachers who have used television programs with their class groups report marked improvement in attention, and better-than-average retention of program content. Other teachers, who use home television-program viewing (either voluntary viewing or assigned viewing) as a basis for class-group discussion and analysis invariably report improvement in interest. Most reports of television program use claim a noticeable increase in eagerness, on the part of students, to participate actively in group discussion and analysis of topics of current interest."

The above quotations were taken from different sections of the booklets *Television in Our Schools*. Bulletin No. 16, FSA, Office of Education, Washington, D. C., 1952, by Franklin Dunham, Chief, Educational Uses of Radio-Television, and Ronald R. Lowdermilk, Radio-Television Educational Specialist.

In those communities where there is no television at the present time, definite plans should be made by teachers to be of service if and when local frequencies are granted. •

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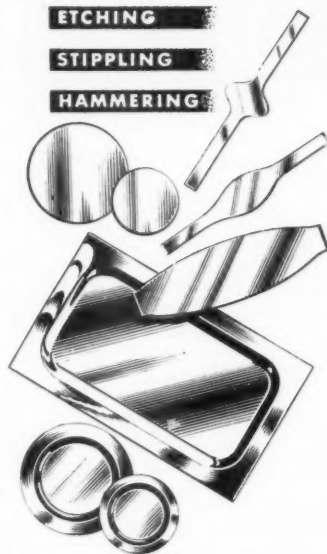
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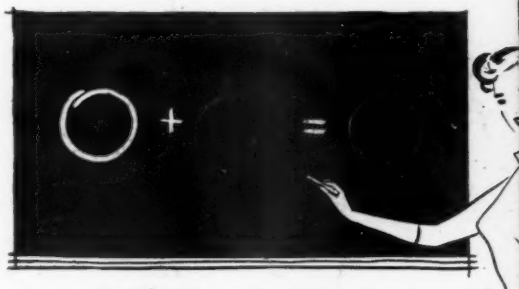
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